

# *The* Speech Teacher

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# The SPEECH TEACHER

Vol. VI, No. 2

March, 1957

## MORE THAN WE CAN TEACH

Karl R. Wallace

PROFESSOR H. L. Ewbank of the University of Wisconsin tells the story of the fourth-grade boy who liked to read about penguins. From the local library he drew out book after book on penguins. The librarian came to know his interest, and one day when the boy returned a book, she was ready for him, and offered him another story about penguins. The boy hesitated a moment, gave the book back, saying respectfully, "Ma'am, I already know more about penguins than I want to."

We have all encountered moments of feeling fed up with unending details of the same old routine, with little chores and tasks which somebody is always adding to. Sometimes we find that teaching the skills and specific techniques of speech and language seems to be repetitious and dull. We feel we have had too much of penguins. We feel that the penguins of teaching, though essential, are

not enough to keep us going until retirement. So today I propose not to talk about our penguins.

Nor do I wish to dwell upon current topics which have become familiar to every teacher. Others have spoken often and long about incentives and salaries, have sketched portraits of the ideal teacher, have debated his standards and preparation, and have toiled over the peculiar problems which the boom in school population has dumped upon us. In recent years I have become increasingly interested in a very real, although somewhat nebulous, matter. It is persistent; it presses ever upon dedicated teachers, whatever their fields. I believe it presses with particular force upon teachers of speech. Perhaps I can begin to clarify this matter first by asking some questions, and second by becoming somewhat autobiographical.

Beyond obvious motivations such as good salary and agreeable working conditions, what keeps a teacher alive and going for thirty years? Beyond the satisfaction of watching students grow and develop, beyond the gratifications of seeing a job well done, what contributes to the teacher's sense of well-being? Is successful performance from one's students, often glitteringly apparent in the speech contest, and often less dramatic and less certain in the classroom, the most enduring source of prestige and

Somewhat condensed and revised to adapt it to a reading audience, this essay is the text of a lecture Professor Wallace (who is Head of the Department of Speech at the University of Illinois) delivered in Oklahoma City on 25 October, 1956, to the Oklahoma Speech Association meeting in conjunction with the Oklahoma Education Association.

Readers will probably want to refer to two earlier essays Professor Wallace has written on the foundations of the teaching of speech. "The Field of Speech, 1953: An Overview" appeared in *The Quarterly Journal of Speech* for April, 1954. "An Ethical Basis of Communication" was published in *The Speech Teacher* for January, 1955.

respect among one's colleagues? If the student is learning, what is the teacher learning? Is he satisfied to become more and more expert in teaching the textbook skills and techniques of speech? Or in repeating his lecture notes for the thirtieth time?

Can one reach happiness as a teacher without recognizing that he himself is ever learning more and more about his subject? It is probably true that the learning process never ceases until death. For most adults the process is hit-and-miss, unconscious, undeliberate. Yet of all persons, is it not the teacher who should be most keenly aware of his own growth and development? In a word, should he not be conscious of growing intellectually? of coming to grips with new materials and ideas in his own field? of understanding how his field contributes to others, and how other subject matters provide insights into his own? Perhaps such growth is analogous to that of "enriching content," but it may be more meaningful to look at it simply as that through which one gradually—and everlastingly—perceives the complexities of his subject—sees its radiations in many directions, sees its scope widen, and feels its depth increase. Perhaps a test question in its sharpest form is this: Are we as teachers ever learning more about our subject than we can possibly teach directly to our students? Can we remain happy and useful as teachers without increasing our intellectual resources?

Now for further clarification through autobiography. To use oneself in illustration may seem immodest, or, at least, presumptuous. I hope you won't regard me as being either.

As one looks back on thirty years of teaching, he is never sure when he discovered what. I am only certain that there were major and minor moments of insight, and I hope they will continue

to occur. At about the close of the war I had occasion to re-study Aristotle's *Rhetoric*. From it I learned almost nothing about skills or techniques which I could teach directly in the beginning classroom. Rather, the book led me again to information and ideals which slowly provided a more solid, more sure base for both elementary and advanced courses in public speaking, discussion and debate. Among other ideas, I learned that it is impossible to divorce persuasive discourse, both oral and written, from ethics and logic. Hence, I went again to the field of ethics, not as an expert in the field would, but as a teacher of speechmaking must. From some study of ethics I became more keenly aware of standards and values of right and wrong. I learned from Aristotle, too, that ethics and politics are necessarily and irrevocably related to each other, and later I found that modern political scientists hold the same view. Thus I came to understand that the ultimate values and ideas of a political society control and determine any act of responsible communication. Accordingly, we must know, as teachers and as communicators, what standards a free and democratic society requires of communicators, in order that we may with confidence and wisdom guide the classroom student and the contest participant. It is folly to believe that citizenship in a free society is one entity and that communication is another. The two cannot be divorced in practice; they cannot be divorced even in theory. Teaching and practicing any of the arts of speech makes me a *public* figure, whether I wish to be one or not, and as a public figure I must respect the ideals of the American way of life. Those ideals govern the kind and amount of information I present to others; they set my standards of belief and opinion; they determine my values



of accuracy, truthfulness, and fairness; they govern my choice of methods and techniques. I discovered also that the values dictated by ethics and politics hold for any act of communication in whatever art. They are good not merely for the speechmaker and the journalist. They hold likewise for the playwright, the director, and the actor, whether in the "living" theatre or in radio and television. If your students are trying to weigh the utterances of a Joe McCarthy or a Huey Long, if they are studying *Death of a Salesman* or evaluating a soap opera, their most significant judgments will reflect the ethical ideals of our political life, not merely standards of skill and technique. Art is always social; it is more than craftsmanship.

The *Rhetoric* reminded me not only that communication entails ethical judgments, but also that communication is imbedded with logic. In fact, any artistic creation has a logical base line. It is logical in the sense that a maker of anything becomes aware of the systematic relationship among his materials and ideas and of their relevancy and consistency. A maker judges and criticizes his own product no less than does his audience. Hence, it became clear to me that if one is to have a better grasp of his own business as a teacher of oral communication, today he must know something of what modern logicians are discussing. On what grounds do we judge a speaker's reasoning and evidence, his selection and use of facts? On what grounds do we accept literature as "true to life," a character or a plot as more or less probable? On what grounds does the speech correctionist base his diagnosis and offer his prognosis? In every case the grounds are inherently, inescapably, logical.

In seeking to amplify my knowledge of logic, I ran into questions like these: What is a true statement, as distinguished

from a false one? What is a fact? What makes one opinion or argument or character or event more probable than another? How are the traditional modes of reasoning regarded today? What is scientific method, and what does it promise for the arts? What is an "operational definition"? How does the logician regard causation? What is statistical method, and can it help us as communicators and as teachers of communication?

In answering such questions, the teacher of speech knows he cannot become an expert in logic, science, and statistics. But he knows he must obtain answers satisfactory to his own work if his knowledge of his subject is to grow in scope and in depth, if he is gradually but surely to increase his intellectual capital.

From the field of aesthetics, too, I have learned much about communication. We often think of ourselves as teachers of an art: the art of speech-making, the art of discussion, the art of debate, the art of acting, the art of interpretation. If these be arts, why are they? What is the nature of any art? How do we know whether we are dealing with a practical art or a fine art? I am quite sure that I became sharply conscious of such questions when I first encountered Aristotle's *Poetics* and S. H. Butcher's famous interpretation of that treatise. In my early contacts with theatre, literature, and oral interpretation, it was soon evident that the arts, though distinct, have family ties, and that knowledge of one art brings knowledge of its brother or cousin. What in the world is "art for art's sake"? This, and similar queries, takes one to aesthetics, the theory of fine art. From modern aesthetics one can derive knowledge which gives his own special work breadth and depth, and which improves his judgment and taste, thus bringing to

the teaching of his art a confidence and a sureness of touch for which there is no substitute as the years go by.

By thus being autobiographical, I hope I have suggested that a teacher derives profound and everlasting satisfaction in progressively deepening the foundations of his subject. He is an explorer, conscious of his backgrounds and immediate experiences, pushing on to open new frontiers for himself. I admit freely that an ancient Greek led me into new territories, just as he led the teachers to whom I owe most.

For the next few minutes I want to suggest other foundations from which we derive intellectual capital and security, from which we learn more than we can teach. The intellectual family of the speech teacher includes more kin than aesthetics, logic, politics, and ethics. First, almost anything we learn about the nature and behavior of language is grist for our mill. If one consults his cousins, the scholars in linguistics, to find out what they are up to these days, or if one calls upon persons working in what they term "communications," or if one tries to discover what lies behind the making of machines that "think," he is likely to start pondering what he does as a teacher of oral communication. Some experimenters have found that in some situations in which a communicator is presenting materials to a learner, he uses many more words than are necessary to secure understanding. The language used, it is said, is unduly repetitious or redundant. The ear is ten times faster than the organs used in speech. Obviously such facts give us pause. To what extent and under what conditions shall we teach speakers to talk faster and to use language more precisely and economically?

Consultation with one's cousins sometimes has even broader implications. Let me suggest but one. When our cousins

will allow themselves to generalize, they tell us quite firmly that language has two functions. For the individual, it serves to organize his world and experience, and it permits him to communicate. For society, language allows individuals to work together for common purposes. Well and good. But for what ends and purposes? what values? The answers to such questions, as I have already indicated, we derive from the ethical ideals of our kind of political society. If language is the greatest common resource for the ordering of experience and making it meaningful, does this fact not suggest one of the fundamental goals of a teacher of language arts? The goal, as I see it, is that of systematically aiding each student to use his own language accurately, to broaden the scope of his vocabulary, and to establish depth as well as breadth of meaning. This is the goal of teachers in the elementary school, as well as of teachers in college. It is doubtless true that the six-year-old child has acquired language habits which will let him get along adequately for the rest of his life. With no more than his pre-school speech he can earn a living and raise a family. His is the narrow world of biological survival, the lowest level his society will tolerate. Beyond this level, his world is extended, his competence enhanced, his status improved, largely through the extension, refinement, and precision of his language behavior. The task of the teacher is to take the student at whatever his stage of readiness may be and to invent the language experiences which extend his powers. And as the student moves from the first grade to graduation from college, the experiences change in only two significant respects: They move from the simple to the more complex, from the specific and concrete to the more general and abstract. In-

deed, as one moves to levels of complexity and abstraction, his thinking and communication become increasingly difficult and hazardous. As the student grows, there is a greater and greater premium on accuracy and precision in his management of language. Perhaps most important of all, language growth is not a product of solitary confinement; communication is essential. If we regard the communicative situation as a problem situation, which the teacher skillfully creates and presides over, the stage is set for deliberative thinking. A Harvard scholar, specializing in the psychology of speech and language, asserts that "the thinking process is not complete until the solution [of a problem] has become communicable." We can add that the experience is not solidified and crystallized for the speaker until the act of communication has been completed and evaluated.

Another field of study from which we draw some of our capital and strength is that of semantics. I am not now referring to the movement called "General Semantics." I am thinking of semantics as the theory of meaning: the meaning of meaning! How is it, why is it, that different persons respond to the same language in different ways? I suppose we may say that for the western world, at least, the basic text of the King James version of the Bible has remained stable for nearly two centuries. Yet we have Presbyterians, Baptists, Lutherans, Methodists, and dozens of other sects, major and minor, each of which believes it holds the "right" interpretation of the scriptures. Words do not change very much, but meanings do, depending upon the kind, extent, and levels of experience they reflect. A rose quite possibly by any other name would *not* smell as sweet! One cannot change words arbitrarily, any more than he can change

pronunciations arbitrarily—and get away with it.

If I may be personal again, may I tell you swiftly what my brief excursions into semantics have meant to me? One doesn't go very far before he stumbles onto a key concept: the symbol. He finds out that a system of language is symbolic in character. He discovers that all the arts and some of the sciences use symbols of their own: there are symbols appropriate to music, to printing, to dance, to mathematics, to chemistry, to physics, to statistics, and so on. Each discipline has its own language, so to speak. Each asks its students to master its language. Each is engaged in communication using a language having its own special meanings. When a language arts teacher looks at the educational enterprise in this way, he readily discerns how much he has in common with his fellow teachers. He sees how the educational process is essentially one in which the student progressively develops by learning new sets of symbols and by gaining greater mastery over his native language. Indeed, to me, this view is the simplest, soundest way of perceiving the unity of education. This view also emphasizes the unity and universality which provide the solid core of speech education.

One other kind of knowledge which supports our teaching I shall mention only briefly. It is knowledge about the human being: the psychology of individual behavior and the sociology of group behavior. Such matters, I know, seem too obvious and elementary to mention here. In our daily work, we deal constantly with the individual; we are always trying to apply our knowledge to the needs of a specific student. In teaching the fundamentals of communication, we are also trying to lead the youthful communicator to adapt to his audience and such adaptation, as we know, rests on some knowledge of group

behavior. Yet the vocabulary used to describe human behavior is abstract, vague, and difficult to pin down precisely, whether it be a Freudian vocabulary or that of some other system. Our speech is replete with words like "intelligence," "intellect," "will," "motive," "attitude," "feeling," "emotion," "trait," "type," "character," and "personality." In the late thirties Gordon Allport started his book on *Personality* with some fifty definitions of the word. What is this personality which we daily confront? How can we analyze it? How describe it? I have not yet found a systematic vocabulary in whose terms I can readily size up a student speaker and can communicate efficiently with him. Writing a letter of recommendation still leaves me baffled and frustrated. What can I say that is accurate, that does justice to the person, and which means to the reader what I think it means to me?

Up to this point and in this way I have tried to remind you of the principal intellectual foundations of the field of speech. I have not explicitly named still other areas of substantial information which drama, oral interpretation, and speech correction draw upon: mainly, physiology, anatomy, neurology, acoustics, and literature. Possibly the speech correctionist and the theatre specialist are more aware of their immediate kinfolk than is the teacher of public address and discussion. Yet, whatever our special interests and endeavors may be, we do well to remind each other of our common ground—the act and the art of oral communication—and to realize that the career teacher finds enduring satisfaction in progressively widening his intellectual resources, in discovering more than he can directly teach. Day by day the teacher concentrates upon a student at a specific task. The focus is so sharp, it recurs so often,

that year by year we tend to lose contact with the backgrounds which provide perspective and depth. More than most teachers, we run the danger of becoming technicians, caught up in procedures, operations, recipes, and formulas, forgetting the principles and perspectives which mark the scholar. We need not find ourselves in the position of one teacher who recently exclaimed, "I'm running a rat race, and I'm forgetting the human race!"

Most of you are teachers in the public schools. You may well be saying, "What you have said is more fitting for the college teacher than it is for me. After all, a college teacher, as a rule, gets our superior students. We have screened out the doubtful ones. The college student is ready for, he must be offered, more information, more general, more abstract, more complex and specialized knowledge than our student. The college teacher naturally must know more about more and more."

There is some truth in this kind of response. The college teacher may find it easier to enhance his capital than does his fellow in the public schools. Nevertheless, I cannot permit you to escape and find comfort so neatly. First, in suggesting that the teacher finds his most enduring satisfaction through widening the horizons of his subject, I am referring to a *quality* of experience, not the *quantity*. The college teacher may read a greater number of professional books and articles than does the public school teacher. The quality of experience is simply one's awareness that he is ever gaining new wisdom and knowledge about his subject, that he is exploring and discovering, that he is living intellectually, not dying. Such awareness best comes about in our field, as I have suggested, through knowledge of subjects and arts which are closely related to communication and on which



communication in part depends. In the field of speech, such awareness comes, not by travelling a thousand miles in one direction, but by travelling a few miles in many directions. One needs only to move, not stand still, to move outward, not chase himself in a circle. Any teacher, any person, can thus behave, no matter where he labors.

Second, a many-sided storehouse of knowledge, wide and deep, is likely to pay bigger practical dividends to the public school teacher than to the teacher in college. Suppose we regard the active moments of teaching, whether in the classroom, the conference, or the preparation and rehearsal for extracurricular events, as moments of communication. Suppose, also, we regard the student as representing different states of readiness, levels of ability, to learn. The teacher's essential job, then, is to meet each student at his own level, wherever he may be on the educational continuum. What happens during those moments when the teacher as communicator tries to deal effectively and efficiently with the problems of the student as communicator? Many of the moments, many of the problems encountered, are unique. (Indeed, most students think that their situations are unique!) In unique moments when rules don't apply, what happens? Consciously or unconsciously, swiftly or haltingly, the teacher reaches into his storehouse of knowledge and experience, inventing and selecting what he hopes will work. He "gets an idea," as we say; there is a flash of insight, a stroke of inventive genius. He then translates his invention into language the student can grasp, and stands back to await the outcome. Whenever teaching centers on the individual and his special problems, whenever a teacher sees each student as a unique audience, invention and translation are at a premium. In fact, they are the hall-

marks of teaching, just as they are the hallmarks of all the arts of communication. It goes almost without saying that facility in invention and readiness in translation are directly proportional to one's knowledge and experience. The greater the scope and depth of one's knowledge of his work, the better one's chance of creating that bright idea, so startling and unpredictable that the creator himself regards it with wonder and amazement.

I am convinced that the situations which demand and stimulate invention and translation occur more often and in greater variety in the elementary and secondary school than they do in the college. The public school student exhibits a much greater range of abilities than does the college student. His crises in moments of communication are likely to be more critical, more emotional, more influential to his future, than are the problems of his college counterpart. Hence, it is the public school teacher who should most prize the resources which stimulate invention and creative teaching. The teacher in the public schools probably is—and certainly can be—a better, more effective teacher than the college pedagogue. His is the greater and the more pressing challenge.

The future of the teaching profession in speech depends almost entirely upon the kinds of teachers we are. We are all compellingly interested in finding and making more and better teachers of speech. In the school and the college, where does a first class intellect discover what the art of oral communication implies? Where does he get the hints, gradually piling up until he reaches understanding, that the foundations of communication are broad and rigorous, capable of challenging the best minds? Our introductory courses and extracurricular projects—usually the only contact with speech for most students—con-



sist overwhelmingly of skills and techniques. The student too often comes to regard himself primarily as one who performs, rather than as one who knows that as a performer he fits into a vast communicative enterprise, essential not only to him, but to his fellows as well. Like breeds like. The teacher who knows makes the student who knows. The teacher of communication who knows the field of communication, who keeps ever in touch with its foundations, will by example breed teachers of communication.

Occasionally we all tire of our penguins. There is relatively little progress and intellectual stimulation in merely knowing more and more about penguins. The piling up of details and specifics is cramping and burdensome. It seems to me that the career teacher finds his real intellectual growth and his enduring happiness in progressively discovering that his penguins are not the only creatures in the bird world; indeed, they are related to all living things, from which they take much of their essential meaning and strength.

### EXCURSUS

In a sense, of course, the field of speech is something of all such studies. The growth and interdependence of learning precludes strict pigeonholing of knowledge, even for the sake of analysis. The method of Ramus and his mutually exclusive divisions is today unrealistic and absurd, for it not only distorts truth but blocks its discovery. Studies overlap, to the point that the biochemical physicist may not know where he belongs in the academic hierarchy—if indeed he even thinks about it. So speech draws freely upon other disciplines, but it approaches them, not as a poacher but as a respectful borrower. And it fashions its borrowings into new compounds with which it may conduct its own research and scholarship and do its own task of teaching. If speech be a “derivative” field in part, let it be so; it still has its proper duty in the world’s work.—Karl R. Wallace, “The Field of Speech, 1953: An Overview,” *The Quarterly Journal of Speech*, XL (April, 1954), 125.

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## WHAT THE SEMINARIES EXPECT OF UNDERGRADUATE SPEECH DEPARTMENTS

Charles E. Weniger

THIS discussion of the minimum desiderata in speech training for the pre-seminary student at the undergraduate level is based upon a recognition of three factors which are accepted as axiomatic:

1. The concept that preaching is an area in the over-all field of speech.

Preaching is not a thing apart from speaking; it is a part of the speaking field, albeit a part with the highest objective that can be conceived: persuading men into the kingdom of God. Therefore, what is true of speaking in general must be true of preaching in particular. To the extent that a man is trained to be an effective speaker, he will stand a better chance of being an effective preacher, provided, of course, that he is dedicated to his calling. Further, since the ultimately effective speaker can wield no sharper weapon than that of high *ethos*, it follows that the ideal of being the *bonus vir* ("the good man") is especially applicable to the preacher. A preacher should be a good man skilled in persuading men toward righteousness.

2. The observation that something is

wrong, by and large, with much American preaching.

Back in 1950, at the Preaching Section of the SAA Convention in New York City, Edmund H. Lynn diagnosed "the content of preaching . . . as having superficial ideas, hazily understood, weakly believed, and drably stated"; and found the preacher's delivery "indirect and dull: indirect, because of the lack of vocal naturalness and eye-contact; and dull, because of monotony in voice and bodily action." Now, certainly this appraisal is not true of all preaching, and probably there appears to be a growth in the strength of American preaching. Nevertheless, there is still a vast room for improvement. Since our preachers are largely the product of our schools and seminaries, much of the current status of preaching—good or ill—must lie at the door of the training school.

3. The assumption that the seminary curriculum rests upon a solid foundation of liberal arts.

When St. Paul said: "I am made all things to all men, that I might by all means save some," (1 Cor. 9:22), he was reasserting from the point of view of the preacher, something of what Cicero had his Crassus say: ". . . no man can be an orator possessed of every praiseworthy accomplishment, unless he has attained the knowledge of everything important, and of all liberal arts" (*De Oratore*. i. 6.). In order to preach the unknown message of Christ's kingdom of righteousness, Paul had to know the field of knowledge of his auditory. What was unknown to them could be expressed only

For nearly three years the author of this clerical charge to lay teachers of speech has been a Consulting Editor of *The Speech Teacher*. For a longer period he has been a valuable member of the SAA Study Committee on the Problems in Teaching Speech to Preachers (whose duties the Interest Group in Speech for Religious Workers has recently inherited).

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in terms of their known. The modern preacher faces the same problem, heightened by the complexity of contemporary human interests. He must therefore have the foundation of a liberal arts education. It is assumed that the undergraduate liberal arts curriculum, to paraphrase the American Association of Theological Schools' "Statement of Pre-Seminary Studies," provides the materials and skills as means toward desirable ends without which the minister must be handicapped: acquaintance with the world of men and ideas, of nature, and of human affairs; a sense of worthwhile achievement and zest in living; the ability to think clearly and, in a measure, creatively; and facility in writing and speaking English clearly and accurately, and in reading at least one foreign language.

What are the minimum desiderata in speech that the seminary may expect the undergraduate college to provide the prospective candidate for the ministry? I suggest twelve points:

1. A sense of the ethical appeal of the preacher. The student should be fully aware of the part that his *ethos* plays in the acceptance of his message. Call it character, if you wish: the preacher's most potent argument for righteousness is his own demonstration in life and word.

2. An awareness that everything he learns and experiences funnels into the preacher's activities, especially into his sermons. The preacher-in-training needs catholicity of taste, breadth of interest, tolerance of ideas. Nothing human can be foreign to his interest.

3. The ability to select and evaluate the materials of the speech. Out of a full storehouse, he must choose just those materials—no more, no less—that are necessary to send home his message.

4. Knowledge of the objectives of

public discourse, in the over-all framework of persuasion as the general ultimate end of preaching. Too many sermons have no goal in view. The auditor does not know what the preacher is driving toward, probably because the preacher himself does not have in his own mind a clearly conceived purpose for preaching the specific sermon. As a type of public speaking, the sermon must have a specific end in view.

5. Knowledge of, and the ability to employ, the factors of interestingness. Nothing is more uninteresting than an uninteresting sermon, and nothing under heaven more dull than a dull preacher.

6. A working knowledge of thought organization—logical and psychological—involving recognition of momentum and climax. Too many sermons could stop—profitably—at any point in their horizontal slow motion. Give us sermons that climb, with ever-widening vistas of the relationship between a human being and other human beings, between a human being and his God, and congregations will stay awake.

7. Facility in analyzing the auditory as men in general and as man in particular, and adequately applying the psychological principles of motivation. The preacher especially needs to be a master of the art of persuasion. Himself impelled by a "Woe-is-unto-me-if-I-preach-not-the-gospel," he must know the motives that impel men to choose the way of righteousness.

8. "A lively sense of communication." The preacher's technique is comprehended in one imperative: "Come now and let us reason together." His pronouns are not "I," but "you" and "we"; his prepositions, not "at" and "to"; but "with."

9. "Full realization of the content of words" at the instant of delivery, not only in extempore, *memoriter*, or manuscript preaching, but also in reading the

Scripture, in the hymns, in the liturgy. I want my preacher to read aloud with intelligence and imagination.

10. A body freed from meaningless restraints, and controlled for meaningful poise and activity during the speaking process. There needs to be a carry-over from the gymnasium into the pulpit. The whole body must talk and sincerely interpret the vocal message.

11. A vocal mechanism devoid of hindrances to expression—a transparent and pliant medium for conveying thought and emotion. All speech anomalies should be adequately cared for before the student enters the seminary. His speech should be clear, understandable, powerful, resonant, varied, and of reasonably pleasing quality. The habit of well-supported tone should guard him forever against the perils of "preacher's sore throat." He should be so conditioned as never to fall into the pit of the "holy drawl."

12. The ability adequately to criticize himself. Tempted to overestimate the validity of the praise of the comfortable matrons who eagerly tell him that his sermon was the best they ever heard, he needs to be able to judge himself in the cool atmosphere of retrospection and, when teachers are no longer available, to be his own tutor.

To what extent does the pre-seminary student's speech training realize these expectations? The picture is somber. Let us face it frankly.

The pre-seminary recommendations of the American Association of Theological Schools suggest 12-16 semester hours in literature, composition, and speech. Taking the higher figure of 16 hours, and noting that minimum courses in freshman composition and English or world literature would ordinarily consume 12 of the 16 hours, we conclude that only 4 hours are available for speech credit. No wonder the student is ill-prepared

to study the "divine art of preaching" and the other phases of practical theological training!

Thorough consideration of the needs of the pre-seminary student suggests as a bare minimum in the field of speech the following courses (or their equivalent) and the credit values indicated: fundamentals of speech, 3-4 semester hours; voice and diction, 2 hours; oral interpretation, 2 hours; persuasion, 3-4 hours. Simple arithmetic makes the total 10-12 semester hours, or approximately one two- or three-hour course during each of the four undergraduate years. In my opinion, no less than this amount of undergraduate course work in speech should be available to every prospective candidate for the ministry.

But I do not stop here. If we wish our seminarian to approach the task of preaching the gospel, and adequately meet the demands of a profession that is including more and more responsibilities in its scope, we should encourage the pre-seminarian to add to this suggested minimum of courses in speech other courses in public speaking, discussion, argumentation, radio and television, drama, and semantics. It would be salutary if the pre-seminarian could build his speech courses to the satisfaction of minor requirements, and, in some instances, to a full major. Then, assuredly, he would be equipped to enter into a rewarding study of the area of speech we call preaching, and men might be saved by "the foolishness of preaching," and not lost to this world and the next by foolish preaching.

P. S. Of course, I have assumed that the undergraduate speech courses are well taught. After all, it is not the number of courses that counts, but the quality of teaching. The onus rests on the departments of speech and the administrators in the colleges. But that's another story!



# TRAINING THE SPEAKER: DEDUCTIVE LOGIC

William S. Howell

IN this paper I would like to join the ends of a teaching-emphasis continuum, suggesting that they have a close relationship. These are two objectives common to many courses in speech: knowledge of deductive logic and improvement of the speech personality.

Let me explain why I place these matters at ends of a continuum. I believe we have been teaching deductive logic without consideration of its contribution to the speaker's personal adjustment. I know we have been dealing in the personal dynamics of speaker and audience without recognition that training in deductive logic and related familiarity with evaluation of evidence, induction, and language theory have a very great deal to do with promoting a speaker's adjustment to an audience and increasing his confidence during the act of speaking.

Let us stereotype these two approaches and examine their contrasting implications.

The "interpersonal" approach to the teaching of speech typically relies upon indoctrination to the end that the student have faith in the ability to impress

others by his personality. He learns to behave in an appealing fashion, so that people will accept *him*, whether or not he has anything to say.

A different approach to training in speech, popular at the moment in colleges and universities, places increasing emphasis upon materials, their arrangement and interpretation. The student habitually assigns first priority to relevant evidence and sound reasoning. When he "has the stuff," that is, when he can draw upon the best available information and knows that he is capable of interpreting it conservatively, he learns to speak with assurance.

The personal-interaction-centered speaker thinks in terms of impressing an audience with his evident personality. The materials-oriented speaker thinks in terms of gaining acceptance through the compelling reasonableness of his message. There is a fundamental difference in the sources of their confidence. Their personal adjustments to an audience contrast sharply.

A speaker who allows personal-acceptance matters to dominate his adjustment to some degree minimizes the importance of his material. This minimizing is destructive in a psychological sense, because he becomes involved defensively with his inadequate content. He has no choice but to substitute "winning ways" for facts and reasons. The greater his intelligence, the more painful this substitution becomes. Yet, to the extent that his training has stressed personality interactions, he lacks the tools of the trade for, and the habits of, collecting and interpreting information. Without

Although the author of this essay which converts a continuum into a cycle has not written for *The Speech Teacher* before (and he wrote this article much earlier than the date of its publication suggests), he has written for other journals, e.g., *The Quarterly Journal of Speech* and *School Activities*. He is co-author of two textbooks: with Winston L. Brembeck of *Persuasion: A Means of Social Control* (Prentice-Hall, Inc., 1952), and with Donald K. Smith of *Discussion* (The Macmillan Company, 1956).

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these he can never create a most comforting attitude toward the act of speaking, faith in his materials.

But the greatest weakness in attempting to achieve adjustment to the speech situation by means of a dominant "speech personality" approach lies in the fact that the test of speaking becomes, "Will they accept me?" rather than, "Will they accept my message?" When the speaker's goal is personal acceptance, his only adjustment to failure is admission of personal shortcomings. Typically, he says to himself, "They didn't like me. What did I do wrong?" Rejection by a particular audience always reflects upon the personality of the speaker as he answers this question. He feels hurt.

The message-centered speaker reacts to failure by re-evaluation of his content. Where might he have selected evidence better, and improved its arrangement? And there is always a possibility that his burden of proof was unrealistic, that there may have been decisive odds against gaining immediate acceptance. He may keep small his personal involvement in the performance.

To say it another way, the personality or "selling yourself" approach teaches that audience response is the source of speaker confidence. The materials-interpretation approach results in confidence that is to some degree *independent* of audience response. Assurance comes at least partially from knowledge that the speaker has something worthwhile to say, or has said it.

Involved in personal adjustment to the speech situation are *conformity pressures*. The well-adjusted speaker can differ from a majority or a unanimous opposition without feeling "different" or "queer." But research in the effects of conformity pressures upon judgment of the individual indicates that very few of us have this courage of our convictions.

I suggest that fundamental to maintaining an opinion in the face of disagreement are habitual reliance upon materials and understanding of methods of interpreting information.

Experienced debaters seem to me to be more able—and willing—to differ with a group than are their associates who have not had debate experience. They confront ideological conflict with poise, and frequently with pleasurable anticipation. For example, I believe I can generally identify former debaters on college faculty committees. They react to disagreement by inviting their critics to compare cases. The non-debaters in the faculty frequently feel insulted by a challenge, and interpret criticism of their ideas as criticism of their persons. If this observation is true, what accounts for the difference between these two reactions? Possibly debaters have spent so much time in critical evaluation of materials that they feel competent in that activity, and know that they can communicate to others the reasonableness of their thinking. The person without this training in his background is understandably less secure both in interpreting facts and in related communication. Hence he is unable to detach himself from his proposal. We need research to compare abilities to resist conformity pressures of debaters and equivalent non-debaters. A graduate student might find in this area an excellent study for an advanced degree.

The matters I have considered thus far suggest the contention that it is important to develop in the student speaker the habit of relying on his materials, and deductive logic provides the best method by which a persuader can weigh his proof. Harry Hollingsworth has written, "The syllogism is a monument erected to commemorate the thinking that has gone before." This statement

dramatizes the recapitulatory function of deductive forms. But added to memorization is the function of testing. A deductive structure summarizes, highlights, and critically re-examines preceding argument.

The process of building a finished argument may be divided into three stages: Inductive Analysis, Generalization, and Deductive Application of Generalizations. The intrinsic worth of inductive analysis and generalization, which assess the significance of evidence, is determined by the deductive structure these can support. Because deduction rounds off and finishes an argument, the speaker cannot test the validity of his reasoning without making several deductive applications of it.

But what I have written above leads not to what to teach of deductive logic, or how to teach it to the embryo speaker. It may clarify my reason for considering deductive logic as symbolic of critical preoccupation with *materials* in the teaching of debating, discussion, or other public speaking. To me, reasonably decisive emphasis upon deductive methodology in speech training indicates a strong reliance upon materials: information, ideas, and their reasoned interpretation.

The assorted items I have mentioned seem to me to fit into a pattern. Confidence in materials (content) comes from knowledges and skills of selecting and interpreting information. A contrasting speaker confidence based upon personal dynamics involves the speaker's person as a shield for his probably in-

adequate material. The personal interaction approach as a basis for adapting to an audience is a systematic yielding to conformity pressure, and teaching our student speakers primarily to please people is training them to yield to group pressures, rather than to respect the strength of their convictions.

People who have had extensive training in the critical evaluation of materials (and I consider deductive logic to be symbolic of the highest level of this type of training) seem to possess a substantial confidence in their speaking ability. This impression is unverified experimentally, as is my hypothesis that habitual reliance upon materials increases ability to resist conformity pressures. But assuming these hypotheses to be true, we can make statements about confidence of the speaker and his relationship to his audience.

The most basic element in speaker confidence is faith in his material.

A speaker is adjusted to a speaking situation to the degree that he can separate his person from his content.

The continuum of teaching emphasis I mentioned at the beginning has come full circle, and the ends now overlap. Training in deductive logic becomes increasingly important because it builds speaker confidence and promotes personal adjustment to the act of speaking. At the moment, I would rather justify teaching deductive logic to students of speech as a contribution to their personal adjustment than as a means of increasing their critical thinking ability.

# TEACHING THE ART OF CONVERSATION

Kraid I. Ashbaugh

"Once I asked university students which they would rather do well: speak in public, act in a play, announce over a radio, or carry on a conversation," reported Loren D. Reid in the first issue of this journal, and finding that eighty per cent selected the last item, he arranged for instruction outside of class for those who wished to improve their conversation. Reid feels that the reason for this interest is that "we converse every day of our lives, and usually with people we are eager to have think well of us."<sup>1</sup>

Probably the members of other speech classes would register virtually the same percentage if questioned. If students are so interested in this phase of speech education, shouldn't we place more emphasis on teaching it? As I was preparing to teach my first class in high school speech, what plans had I made to show my students how to improve their conversation? An attempt to learn something about how to teach skill in conversation led to the study of what speech authorities had written upon this subject.

Expert conversation, apparently, is not something that comes easily, for "Conversation . . . is an art, and, like all arts, it must be practiced intelligently to be mastered."<sup>2</sup> Another definition

termed conversation "a way of living with others. It is a mental and spiritual fellowship."<sup>3</sup> Former President Woodrow Wilson called this art a "meeting of minds,"<sup>4</sup> while Atkinson and Nelson declare it to be "an oral exchange of ideas and opinions,"<sup>5</sup> thereby suggesting that it resembles quite closely a game, "a game of give and take."<sup>6</sup>

Several writers compare conversation to a game in which the conversational topic is a ball. One comments,

When you play ball, it is not pleasant for the rest if the one who gets the ball stands and holds it and permits no one else to have it. It is equally annoying to have one or two people stand off and refuse to play. . . . A group of people who are tossing the conversational ball get more pleasure from talking when everyone plays.<sup>7</sup>

Others agree, but compare it to a specific ball game:

A conversation somewhat resembles a basketball game. In conversation, as in basketball, each member of the group seeks to handle the ball cleanly and fairly, hopes to forward its progress toward the goal, and tries to pass it to another player who is in a scoring position. In basketball the purpose is to score points; in conversation the purpose is to give and receive ideas and experiences and to clarify and develop them.<sup>8</sup>

<sup>3</sup> Andrew Thomas Weaver, Gladys Louise Borchers, and Charles Henry Woolbert, *The New Better Speech* (New York: Harcourt, Brace and Company, 1937), p. 3.

<sup>4</sup> Weaver, Borchers, and Woolbert, *loc. cit.*

<sup>5</sup> W. Kirtley Atkinson and Theodore F. Nelson, *Personality through Speech* (Boston: Benjamin H. Sanborn and Company, 1941), p. 13.

<sup>6</sup> *Ibid.*, p. 15.

<sup>7</sup> Mabel Flick Alstetter, *We All Talk* (New York: Thomas Nelson and Sons, 1936), p. 51.

<sup>8</sup> Howard Francis Seely and William Arthur Hackett, *Experiences in Speaking* (Chicago: Scott, Foresman and Company, 1940), p. 22.

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<sup>1</sup> "On First Teaching Speech," *The Speech Teacher*, I (January, 1952), 2.

<sup>2</sup> Celeste Varnell Dodd and Hugh F. Seabury, *Our Speech* (Austin, Texas: The Steck Company, 1940), p. 175.

The action of a basketball game suggests the original meaning of *converse*: "to turn," or to "turn often."<sup>9</sup>

These definitions state what conversation is, but there are also suggestions concerning what conversation is *not*. For instance, Charles Lamb wrote about the poet Coleridge, who, when he met an acquaintance on the street, would grasp a button of the friend's coat and shutting his eyes, would talk at length about things which interested him, whether or not the other shared his interest. One day a waggish friend waited until the poet was well started, then with a knife cut off the button and quietly left. Returning later, so it is said, he found Coleridge still earnestly talking to, but not conversing with, the button!<sup>10</sup>

Conversation, a "turning often," not only requires more than one player, but requires co-operation. Bruce Bliven wrote in *The New Republic*,

The world of conversationalists, in my experience, is divided into two classes: Those who listen to what the other person has to say, and those who use the interval to plan their next remark.<sup>11</sup>

Samuel Johnson also suggested a negative aspect of conversation when he distinguished it from mere talk. "No, sir; we had talk enough, but no conversation; there was nothing discussed."<sup>12</sup>

Granted that there is an interest in and a need for instruction in conversation, can the teacher give direct instruction in this art? No, says Sara M. Barber, but the fundamentals of good speaking—clarity, distinctness, eye-con-

tact, variation of tone, and so on—taught in speech classes "will carry over into those speaking situations in which the impromptu and extemporaneous are required."<sup>13</sup> Therefore, I will point out to my students that if they wish to become good conversationalists, their first task is to master speech fundamentals, since skill in public speaking will tend to give facility in conversation.

Since, as Miss Barber suggests, "conversation is usually spontaneous and unprepared, as it should be"<sup>14</sup> the skilled conversationalist must be prepared with a wide background of reading or experience to "speak impromptu," as it were. Someone calling upon a lady who was noted as a skillful conversationalist found her reading a book of high finance. She explained that her dinner partner for that evening was a financier and she was preparing herself in order that she'd at least be able to ask intelligent questions.<sup>15</sup> So another recommendation I will make to those wanting conversational proficiency is that they should read as widely as possible in order that they may be ready to converse on any subject suggested.

But supposing no conversational suggestions are forthcoming, how can one get another to talk? Dr. Reid advises asking "one more question" to give a new acquaintanceship another chance when it appears almost dead.<sup>16</sup> But what kind of question? There are many subjects, ranging from hobbies, politics, literature, occupations, music, and drama, to entertainment, athletics, and relatives. Dr. Reid observes that he usually can get a conversation started im-

<sup>9</sup> Webster's New International Dictionary (2d ed., unabridged; Springfield, Massachusetts: G. & C. Merriam Company, 1934), p. 582.

<sup>10</sup> Cited in Weaver, Borchers, and Woolbert, *op. cit.*, pp. 6, 7.

<sup>11</sup> Cited in Weaver, Borchers, and Woolbert, *loc. cit.*

<sup>12</sup> Cited in Alice Evelyn Craig, *The Speech Arts: A Textbook of Oral English* (New York: The Macmillan Company, 1927), p. 306.

<sup>13</sup> *Speech Education* (Boston: Little, Brown and Company, 1939), p. 317.

<sup>14</sup> *Loc. cit.*

<sup>15</sup> Craig, *op. cit.*, p. 308.

<sup>16</sup> Loren D. Reid, *Teaching Speech in the High School* (Columbia, Missouri: Artcraft Press, 1952), p. 36.



mediately by the use of questions about relatives.<sup>17</sup>

If one agrees with Miss Barber's assertion that "The main objective of speech education is to improve your everyday speech,"<sup>18</sup> conversation should occupy an important place in that educational process. Some suggestions for

carrying out such a program might be first to explain clearly the meaning of the word in both its positive and negative concepts. The next step would be to show how the fundamentals of good speech apply equally to conversation. Convince the students that the good conversationalist has a wide background of reading or experience, and that he must never hesitate to ask "one more question."

<sup>17</sup> Class lecture, summer post-session, University of Southern California, 23 August, 1954.  
<sup>18</sup> Barber, *loc. cit.*

### EXCURSUS

Conversation is a mighty art; it is a robust art, not afraid of mingling with the people, not fearful of being dragged down from a pedestal for everyday use. Yet it is also an art capable of the highest development, and of the utmost refinement. There have been conversational epochs in English history, just as there have been literary epochs, political epochs, and social epochs. The peak of the earliest one of which we have record was reached when Ben Jonson presided at the Mermaid. The scholarly Addison reached a lower peak with his group of intimates at Will's Coffee House. Samuel Johnson raised conversation to the highest levels it has ever reached, so far as we can know, in the meetings of the Literary Club, and in casual intercourse with his friends. Boswell, Mrs. Piozzi, and Fanny Burney have all left valuable memorabilia of the giant who achieved the greatest conversational fame. Dozens of contemporary references are made to the extraordinarily brilliant conversational powers of Samuel Taylor Coleridge, although his *Table Talk* does not fully illustrate them. But that is only evidence that half of the value of conversation arises from the personality of the speaker and the aptness of the occasion. Charles Lamb, with his Thursday evening groups, leaves us more examples of excellent conversation.—Robert T. Oliver, "Conversation in the Speech Curriculum," *The Quarterly Journal of Speech*, XVIII (February, 1932), 108-109.



# ORAL ENGLISH FOR FOREIGN STUDENTS

Jean C. Ervin

AMONG the readers of this article there will probably be some who do not work directly with the foreign student in his attempt to learn to speak English, but most teachers of speech meet foreign students frequently enough that an understanding of the characteristics of our oral language may be both interesting and helpful.

In learning to speak a new language, the student should have three special objectives in addition to those that are important in learning to read, write, and understand a new language. He should learn to use the rhythm, intonation, and sound patterns characteristic of the new language. My purpose in this paper is to present the characteristics of English rhythm and intonation, and to consider the natural vowel in its relationship to rhythm. I will include no detailed discussion of English sounds, for this information is readily available.<sup>1</sup>

A general understanding of language rhythm is necessary to an understanding of English rhythm. The rhythm of a language is its distinctive stress pattern,

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<sup>1</sup> Probably the most accessible treatise on the sounds of English is John S. Kenyon, "A Guide to Pronunciation," *Webster's New International Dictionary* (2d ed., unabridged; Springfield, Massachusetts: G. & C. Merriam Company, 1934), pp. xxii-lxxvii.

involving variations in loudness, time, and pitch. Loudness, of course, refers to volume. Time involves both duration, the length of time of individual speech sounds, and rate, the number of words or syllables a speaker utters per minute. The duration of his sounds and the number and length of his pauses determine a speaker's rate. Pitch is the position of a tone on the musical scale; it involves the highness and lowness of sounds.

Stressing, unstressing, and linking characterize the rhythm of English. Stressing involves both emphasis and accent. Emphasis is the result of stressing words and ideas according to meaning. For example, the sentence, "I am going to the movies," can convey at least two meanings. It may be a simple statement of intention if the speaker stresses "going" and "movies." But if he stresses "am," he may indicate his intention of going to the movies even without permission. Accent refers to syllable stress. Certain syllables are more prominent than others. For example, the first syllable in the word "beautiful" is consistently more prominent than the other two. Both emphasis and accent involve increased loudness, increased time, and probably a higher pitch on the stressed word or syllable. Unstressing is the opposite of stressing. Linking is the shading of one speech sound into another, and usually takes place within a thought group. The phrase "a cup of tea" can illustrate all three, for the native English-speaking person stresses the

second and fourth words, unstresses the first and third, and links the last sound of the second word with the first sound of the third.

English is frequently described as a language of alternate stressing and unstressing. Certainly alternate stress is obvious in the phrase "a cup of tea" and in such a sentence as "I went to town." It is present, although less consistent, in the sentence, "Jane and I went to the department store." It is even less consistent, but still apparent, in "Dorothy and her mother went shopping in the big department store on the corner of Third Avenue and Main Street." In some sentences alternating stress is almost imperceptible, but this imperceptibility is the unusual, rather than the usual, for English is a language of stressing, unstressing, and linking. The direct opposite of English rhythm is Chinese rhythm, monosyllabic and staccato, with almost equal stress on every syllable.

Rules for stressing, unstressing, and linking are useful to the student learning English as a second language. Generally nouns, verbs, adjectives, and adverbs should be stressed, for they are key words and convey meaning. Generally pronouns, prepositions, conjunctions, and articles should be unstressed, for most of the time they convey very little meaning. Within thought groups, consonants at the ends of words should be shaded into similar consonants or vowels at the beginning of words that follow. Analysis of such a sentence as "The artist painted a beautiful picture and immediately gave it to a talented student" illustrates principles of stressing and unstressing. The nouns "artist," "picture," and "student"; the verbs "painted" and "gave"; the adjectives "beautiful" and "talented"; and the adverb "immediately" should be stressed.

The pronoun "it," the preposition "to," the conjunction "and," and the articles "the" and "a" should be unstressed. The words "gave" and "it" should be run together as if they were a single word with stress on the first syllable.

Syllabification is an important part of English stressing and unstressing. Even though there are no invariable rules for syllable stress in English, certain tendencies are perceptible. On the basis of these tendencies the teacher can present some general guides to the foreign student as a supplement to his use of the dictionary. Rules for accent in words of two and three syllables only are necessary, since most words of more than three syllables are made up of shorter words. In words of two syllables the accent should fall on the first syllable when it contains a "long" vowel as in "morning," a diphthong as in "sailor," or a "short" vowel with more consonants grouped around it, as in "study." The accent should fall on the second of two syllables when it contains a "long" vowel, as in "return," a diphthong as in "today," or a "short" vowel with more consonants grouped around it, as in "request." In words of two syllables in which both the first and second syllables contain "short" vowels and practically the same number of consonants, the first syllable should be accented, as in "city," "candy," "many," "ready," and "census."

Words of two syllables made up of two one-syllable words are more difficult to be specific about. However, there are two general groups: compound nouns and compound verbs for which the accentuation comes from the Anglo-Saxon. In compound nouns the accent is generally on the first syllable, as in "horseshoe" and "shepherd." In compound verbs the accent is generally on the second syllable, as in "outrun" and "forecast." Exceptions are numerous,

but frequently involve a verb imitating a noun, as in "outline" and "outfit." These require primary stress on the first syllable, secondary on the second.

Perhaps the most pronounced characteristic of English accent is its tendency to be recessive, that is, the tendency for accent to move toward the first syllable. This shift is apparent in native two-syllable words and in numerous three-syllable words. For example, if all three syllables of a three-syllable word contain "short" vowels and an equal number of consonants, the first syllable should be accented, as in "possible," "liberty," and "troublesome." If the first syllable of a word with three syllables contains a "long" vowel, a diphthong, or a sufficient number of consonants to insure "length," that syllable should be accented, as in "nursery," "beautiful," and "handily." The tendency to accent the first syllable is broken in words of three syllables when the second syllable contains a "long" vowel, a diphthong, or a sufficient number of consonants to insure "length," for in these the accent falls on the second syllable, as in "receiver," "delightful," and "oppressive."

Where both a primary and a secondary stress are required, the primary stress is determined by the "length" of syllables; the "long" syllable being accented as in "newspaper" and "afternoon."

Practically no differentiation between primary and secondary stress is discernible in rather long words, as, for example, in "responsibility."

The addition of a prefix or suffix does not affect the accent of the root of the word. This principle becomes clear in comparing the words "tangible" and "intangible."

The foreign student will particularly benefit from an explanation of general

rules for syllable stress if the teacher supplies numerous examples. He must understand syllable stress, for it is a fundamental part of English rhythm with its stressing and unstressing and blending.

Because of the effect of rhythm on the intonation and the sounds of English, because an approach through rhythm is a less detailed approach than a study of the sounds of English, because rhythm is tied in with emphasis of key words and cuts across all oral communication, regardless of intonation and sounds, and because it is easier for most persons to hear than is intonation, before beginning work on intonation and sounds, the student should know what English rhythm is and how to achieve a command of it.

The foreign student should also learn the intonations of English. Intonation is the melody the voice makes in moving up and down the scale. It is characterized by sliding pitch changes in the voice, in either an upward or a downward direction. An analytical approach accompanied by general rules will be helpful. When completing a thought or expressing a statement of fact, the speaker should use a falling inflection. He should use the same inflection when asking a question beginning with an interrogative word such as "what" or "when." In asking a question with an auxiliary verb such as "can" or "are," the speaker should use a rising or upward inflection. Sarcasm and surprise are characterized by a combination of inflections.

Placing sentences visually on a musical scale or on different levels of line gives the foreign student specific examples of the intonation patterns of English. Illustrations should be brief and should clearly demonstrate the English patterns. Examples of the downward, the upward and the combined inflections are:

pre  
sent  
1. This is for you.

?  
m  
i  
w  
2. Can you s

re  
al  
ly.  
3. Oh, n o, not

Records are helpful in learning intonation. Recordings of English patterns are particularly helpful if they provide not only opportunity for listening, but also opportunity for practice. Recording a sentence followed by an equal period of silence is an easy way to provide for both listening and practicing. The sample and the drill can then be recorded on tape for purposes of comparison. Recordings of sample inflectional patterns of different languages are also useful. These can be readily acquired through the co-operation of foreign students.

The foreign student will obtain good results if he works first on a combination of rhythm and intonation. If the emphasis in a series of lessons is on rhythm and intonation first, he will be more readily understood, and in turn will understand more readily when he hears English spoken. As general principles of rhythm and intonation are comprehended, work on sounds may be carried on simultaneously, for rhythm and sounds are closely related.

No discussion for foreign accent is complete without some consideration of the sounds of English, for the foreigner will probably speak English with numerous sound unit substitutions and some sound unit additions and omissions. The reasons for these deviations are clear: English may contain sounds totally unfamiliar to him, familiar sounds in

unfamiliar positions, or sounds which differ only slightly from sounds in his language. The teacher who is well grounded in the fundamentals of phonetics and understands articulation therapy can provide the necessary details for the correct production of the "th" consonants and can supply specifics on the differences between timing, tongue position, and tension for the vowel in "seat" and the vowel in "sit." Since numerous books on phonetics are available, the discussion that follows will not be a comprehensive phonetic approach, but rather a supplement to it, with emphasis on one sound in particular, the sound which especially deserves the attention of the foreign student attempting to speak English as native English-speaking persons do. This vowel is referred to as "the natural vowel," "the unstressed vowel," and "schwa." It occurs more frequently than any other vowel. It occurs in unimportant words and in unstressed syllables. A good example of the unstressed vowel is what happens to the vowel in the word "of" when it occurs in an unstressed position in a phrase or sentence, where it is pronounced as is the first vowel in the word "ago." The unstressing of the vowel takes place in most of the short words of English when they occur in unstressed positions, as they generally do. Prepositions, pronouns, conjunctions, and articles are rarely key words, and so are usually unstressed, with an accompanying weakening of the vowel. Many dictionaries indicate only the stressed form of words,<sup>2</sup> and so the foreign student finds them of very little assistance in the pronunciation of small words in unstressed positions. However, "A Guide to Pronunciation"

<sup>2</sup> An exception to this rule is John Samuel Kenyon and Thomas Albert Knott, *A Pronouncing Dictionary of American English* (Springfield, Massachusetts: G. & C. Merriam Company, 1953).



contains specific material on the pronunciation of small words of the language in both their stressed and their unstressed forms.<sup>3</sup> Needless to say, the foreign student must drill on the small words in phrases or sentences, and not lift them out of context.

An analysis of one sentence can summarize and illustrate English rhythm, intonation, and sound patterns. In "I went to the store to buy a loaf of bread," stress should be placed on "went," "store," "buy," "loaf," and "bread." The other words should be unstressed. The words "went to" should be linked so that only one "t" is heard. The "f" in "loaf" should be linked to the word "of." Since this is a complete thought and a statement of fact, a downward inflection should be used. The words "to," "a," and "of," should be unstressed, and

the vowels in these words should be weakened.

In this work, as in other aspects of speech, the emphasis should be on the needs of the particular student. Each person's speech should first be analyzed on the basis of his rhythm, intonation, and sound patterns. He should then start work on rhythm and intonation and follow it with work on sound. Later he can work on all three simultaneously.

Other things also he must do: he must acquire the words and idioms of English vocabulary; he must eliminate gestures and mannerisms peculiar to his linguistic background; he must develop ability in reading and writing English; he must learn to understand through listening; and he must think in English. However, in learning oral English he should be encouraged to study English rhythm, intonation, and sound patterns.

<sup>3</sup> Kenyon, *op. cit.*, pp. xxxviii-xxxix.

## EXCURSUS

### SUGGESTIONS TO TEACHERS

... Many ... lessons require thought, and an extensive range of reading, in order to be appreciated, and before they can be comprehended. Let the *teacher*, then, as well as the pupils, study the lessons. Let him require, that the substance of what has been read, be continuously narrated by the pupils, *without* recurrence to the book. Let him direct that this be *written down* with no other appliances at hand than pen, ink, and paper. Let each pupil be so situated, that he can derive no assistance from his fellow pupil; and then let the narratives, both oral and written, be the subject of severe but candid criticism by the teacher and the other pupils, as to the style, pronunciation, grammar, and penmanship.

Let the teacher sometimes read aloud a lesson to his class, having previously removed every means of taking *notes* while he reads; and then let him require each pupil, within a given, but sufficient time, to render in writing, but from recollection, an abstract of what he has read. This exercise improves the attention, practices the pen, gives fluency of expression, and a readiness of employing the ideas gained in reading, as capital of our own; and will be found very interesting to the pupils, and improving in a greater variety of ways, than many other highly approved methods of recitation.—William H. McGuffey, *McGuffey's Newly Revised Eclectic Fourth Reader: Containng Elegant Extracts in Prose and Poetry, with Rules for Reading, and Exercises in Articulation, Defining, etc.* (Cincinnati: Winthrop B. Smith & Company, 1853), p. 32.



## PHONETIC APPROACH TO CHORAL READING

Evelyn H. Seedorf

CHORAL reading is not an attempt to develop individuality of interpretation, but to convey in unison an agreement on interpretation. My intention in this paper is not to defend or to decry the educational values of such an activity. It is simply to expound the idea, as confirmed by my experience, that in directing choral speaking, phonetics becomes an indispensable tool for creating artistic effects.

I have demonstrated the proof of this statement (to my own satisfaction at least) with my experience in directing a choir of fifty-five voices for a fifteen-minute program, Millard Lampell's "The Lonesome Train."<sup>1</sup> I rehearsed the readers in three separate groups, with an average of five hours of rehearsal for each. These three groups did not read together until they appeared before the audience for whom they had prepared the selection, yet not a single syllable was out of time.

Choral speaking, whether it is a requirement in a course or a voluntary extracurricular activity, will include in the group of speakers students who are non-artists as well as those who (if any) are artists. Yet the end result can be an

artistic communication of a piece of literature.

Whether artist or mere neophyte, each student has the same kind of equipment to work with and can learn to employ the same techniques. Artist and neophyte alike rely upon the breath stream to produce speech sounds, and both employ their articulators to direct this breath stream. For better or worse, all their lives they have shoved sounds around with their articulators.

Phonetics is a system for classifying the sounds according to the articulators. It is unnecessary to use such technical terms as "labia," "lingua," "alveolus," "dental," and "velum" in order to utilize phonetics. It is only important that the student know how, why, and when he should use his apparatus on his breath stream.

Classifying the sounds before starting to interpret a piece of literature is a time-saving device in the long run. It takes no more class time, for instance, to point out to thirty students that they all have two lips, that the air is stopped and impounded behind the lips when they are pressed together, and that its release is audible, and then have them demonstrate this fact to their own awareness, than it does to stop a rehearsal and indicate to a single student that he or she is not articulating good [p] in "drip." In fact, it takes less time. Even though the student should happen to know the acoustic difference between a good and a poor [p], he probably does not know what accounts for the difference, and after taking the time of the class to deal with his articulation, others

Drill is essential to the improvement of techniques of voice and articulation, and providing adequate motivation for that drill is one of the speech teacher's chronic problems. This essay presents an effective solution to the problem.

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<sup>1</sup>In *Radio Drama in Action: Twenty-Five Plays of a Changing World*, ed. Erik Barnouw (New York: Rinehart & Company, Inc., 1945), pp. 242-250.

with the same deficiency will show up later, and then the instruction has to start all over again. To have explained to the entire class in the first place the manner of producing the sound would have obviated any failure to make a good [p]. Furthermore, if the entire class has not become aware of how to form a [p], why to form it with an audible, but not over-vigorous or voiced, plosion, and when to release the impounded air on a given word, the accidental good results of a rehearsal cannot be guaranteed under the stress of performance before an audience, and the artistic effects may be lost at the very moment when they are supposed to evoke an aesthetic response.

The regimentation of sounds can be an interesting exercise to students. They frequently are amazed at the effects that they create so easily. It is not necessary to learn the IPA symbols for vowels before beginning an interpretation of literature. The vowels can be left for experimentation after precision of consonant articulation has been achieved. Of first importance is to make the students aware of their articulators.

Using layman's terminology, I have the students name their articulators from front to back of mouth, indicating which are movable and which are stationary. A blackboard is important to reveal the cause-effect relationship between articulation and sound. I draw five columns. As the students name the articulators and the sounds they produce, I fill in the columns. I head the first column "Articulation," and give the succeeding columns headings as the students produce sounds representing the respective categories. I write these sounds in each column under "V" and "UnV" respectively, indicating voiced and unvoiced consonants.

The purpose of the chart is not to acquaint the students with terminology

used to designate categories of sounds but to make them aware of kinesthetic sensations resulting from each articulation. Hence, I fill in the chart horizontally, listing all the sounds articulated in one place before proceeding to another kind of articulation. This procedure has the advantage of pointing out the distinction between stops and continuants, and provides an opportunity to impress the students with the importance for speech of a moving column of air, whether voiced or unvoiced, whether emitted through the oral cavity or through the nose. As the students name the articulations of lips and tongue with other organs, instruction is just as meaningful if I assist quick answers by pointing, since the object is not to find out how much the student already knows. The faster this exercise in filling in the chart before starting rehearsal, the keener the students' interest, and the simpler the articulation of consonants appears. We exaggerate each sound in an illustrative word taken from the selection about to be rehearsed.

The headings "Lips" and "Tongue" as the names of the movable articulators I place at the margin of the chart, indenting under them the names of the organs with which they articulate. Thus "Lips," as the farthest forward articulator, appears first under "Articulations," and "Two" is indented below "Lips" to indicate the kind of articulation. As indicated above, I fill in all bilabial articulation before proceeding to the labio-dental articulation.

The simplicity of the chart and the effect of articulation upon the breath stream is more apparent if "Stop-plosives" appears as the second column, "Fricatives" at the head of the fourth, and "Affricates" is between them, for then this position reveals an affricate as a fricative "affixed" to a stop.

Articulation  
Lips  
Two  
Teeth  
Tongue  
Teeth  
Gum  
Palate  
Soft

In the  
the stu  
ferenc  
they l  
labio-  
palate  
tion l  
Thos  
a lisp  
tight  
duci  
oper  
to s  
the  
the  
sinc  
used  
in a  
T  
in  
wh  
tio  
[1]  
my  
stu  
be  
wi  
ra  
sa  
de  
se  
th  
th  
w  
in  
n

ARTICULATION CHART

Articulations	Stop-Plosives		Affricates		Fricatives		Nasals
	V	UnV	V	UnV	V	UnV	
Lips							
Two	[b]	[p]					[m]
Teeth					[v]	[f]	
Tongue							
Teeth					[ð]	[θ]	
Gum	[d]	[t]	[dz]	[ts]	[z]	[s]	[n]
Palate			[dʒ]	[tʃ]	[ʒ]	[ʃ]	
Soft Palate	[g]	[k]					[ŋ]

In the course of filling out the chart the students learn kinesthetically the difference between a plosive and a nasal, they learn the distinguishing features of labio-dental, lingua-alveolar, and lingua-palatal fricatives, as well as the distinction between voiced and unvoiced pairs. Those whose speech habitually suggests a lisp learn to press their tongues more tightly onto the gum ridge while producing the [s] in order to narrow the opening through which the air escapes to strike against the cutting edges of the teeth. They learn the importance of the tongue tip's being strong and agile, since the lingua-alveolar articulation is used in the production of sounds listed in all four columns.

The tongue tip is, indeed, important in the production of still another sound which should be mentioned in connection with this articulation. That is the [l]. This sound often gives trouble. To my amazement, I discovered that one student (who, incidentally, planned to become a speech correctionist) made [l] with an interdental articulation. Naturally, the acoustic effect was not good, to say nothing of the aesthetic effect. Students are surprised at the difference in sounds of [l]'s when produced with the front of the tongue flattened against the gums (clear [l]) and when produced with the sharp edges of the tongue making contact behind the ridge that demarcates the gums and the hard palate

(dark [l]). Their [l]'s are always better when they are instructed to "feel" their tongue pressing hard against the gums. In a word like "falling," spoken by fifty-five voices, the kinesthetic approach to phonetics is the only guarantee that the word will not become a mere auditory blur.

The students learn techniques of controlling the breath stream to compensate for lines that have no "natural stops." Continuant sounds give more trouble in choral speaking than do the stop sounds. There are, moreover, many more continuants than stops, for all vowels and more than half the consonants are continuants.

In the lines, for instance,

The slaves were free, the war was won,  
But the fight for freedom was just begun;<sup>2</sup>

there is not a single stop sound in the first line, but there are four distinct phrases which must be separated in thought, and eight separate words. The fact that the words are monosyllables only adds to the difficulty of not allowing the whole to sound like a militia marching down the street. The [z] in "slaves" must be voiced, and the breath quickly bated to prevent the escape of any unvoiced friction noises. The article "The" preceding "slaves" must be treated as a short, unstressed syllable of "slaves," putting all the impetus on that

<sup>2</sup> *Ibid.*, p. 242.

word. So it is with the auxiliary verbs and article in the phrases, "were free," "the war," and "was won." Yet each syllable is a word in itself, and serves the function of a word. The breath span in each word must vary according to its function. The unstressed syllables can be separated from the stressed by "bouncing" the diaphragm, to use a term that students understand when they see it demonstrated. Though the terminology amuses them, they can readily emulate it without any previous background in speech techniques.

The greater the number of voices, the more useful the "bounce" technique becomes for separating syllables, particularly in such words as "carrying," where articulation does not give impetus to the vowels of the last two syllables. And when this word is followed by another non-stop syllable, the control of the breath stream becomes even more necessary, as in the line,

Carrying Lincoln home again.<sup>3</sup>

Words like "falling" and "funeral" are also composed exclusively of continuant sounds. However, each requires a lingua-alveolar articulation, and by making a tight contact the student can give added impetus to the vowel that follows. This is useful in the second line of

A slow rain, a warm rain,  
Falling down on the funeral train.<sup>4</sup>

where peaks of sonority can be uttered to simulate the regular patter of rain-drops.

The student learns that each sound he makes is the result of how and when he puts his articulators in position and how long he keeps them there. He realizes that even one voice out of fifty-five continuing the sound after the others have cut off the stream of air can make

a syllable "fuzzy." One voice still projecting an oral vowel when the others have articulated their lips and velum to send the stream of air through the nasal cavity will affect the [m] resonance. At the same time, one voice out of fifty-five cutting off a sound before the others have done so will reduce the auditory sharpness of the sound, and one student closing his lips earlier than the others on the [m] sound in such a word as "Freedom" will alter the resonance of the second vowel.

The student discovers that he can deliberately create desired effects by controlling the time and tension he expends on the air stream. In such a word as "lonesome," for instance, he can hold any of the sounds a longer time than the others, each time creating a different effect. Since the vowels project the tonal quality most easily, they are most useful in conveying the emotional connotations. By experiment the student discovers that holding the tongue and lips in position for the [o] vowel for two counts before raising the tongue to the [n] position produces an effect different from a shortened vowel. He discovers that by changing the length of time that he holds a given position he achieves relief from monotony. In the following lines, for instance, he can give a full count to the stressed vowel in the first "lonesome" and double the time on the same vowel in the second "lonesome."

A lonesome train on a lonesome track  
Seven coaches painted black.<sup>5</sup>

Also, if he postpones the plosion of [k] in "track," he creates the effect of the train dropping off into the distant horizon.

The student learns how to achieve further variations by simultaneous changes in intensity, pitch, and quality.

<sup>3</sup> *Ibid.*, p. 243.

<sup>4</sup> *Ibid.*, p. 249.

<sup>5</sup> *Ibid.*, p. 243.



Instead of using the same intensity throughout the selection—shouting, droning, or failing to project—each student can be made aware of a difference in muscle tensions in the regions of his abdomen, chest, and articulators as he deliberately changes intensity from soft to loud. Contrasts in muscle tensions and sounds prepare the audience for contrasts in meaning, as in the following line:

It needs to be cared for, it needs defending;<sup>6</sup>

Meanings are further enhanced as the student adds pitch changes to softness and loudness. Pitch changes are warning signals to the listener that something significant has happened. If the chorus has followed many solo parts with the refrain,

A slow train, a quiet train,<sup>7</sup>

the audience comes to expect it again, and ceases to pay attention to the words. So, when the refrain changes to,

A slow rain, a warm rain,<sup>8</sup>

the chorus must, by lifting the pitch on "rain," inform the audience that they have not mispronounced "train" but have injected another idea. The idea having taken hold, the second "rain" need not be lifted in pitch, but rather the descriptive word "warm," which introduces still another point of view. Thus the student learns that pitch changes are not merely decorative effects, but are useful tools of communication.

Finally, the student learns that a fourth component of sound, quality, is the result of his control of the breath stream. Since meanings affect muscular tensions, and muscular tensions affect the vibrated air, and vocal quality is a product of the vibrated air, it follows

that the students' control of the air stream will affect the quality of his voice, and will create effects in addition to what he has achieved by changes in duration, intensity, and pitch.

Choral speaking is a regimentation of sounds which requires a discipline of articulators, based upon automatic kinesthetic responses. This is the phonetic approach. To learn the vowel phonemes is not so important, because within a phoneme considerable variation may be permitted without affecting the meaning or artistry of the interpretation. Less variation may be permitted, however, in pitch, intensity, quality, and most of all, duration, all of which convey different meanings in their infinite combinations. From the standpoint of precision, no variation should be permitted in the duration of vowels, and absolutely none in the duration and articulation of consonantal sounds which start, stop, and join the vowels.

Merely to "listen closely" to the sounds while making them will not guarantee accurate or precise enunciation of sounds. It only accustoms the ear to poor enunciation and makes the student willing to accept his sounds, since he is apparently doing what he is told to do. He must listen to sounds produced correctly and to associate these sounds with correct kinesthetic patterns, until they become so automatic that whether he is speaking for artistic effects with a chorus of fifty other voices or is speaking alone, in public or in private, his attention can be safely directed to the content, and not to the mechanics of delivery. The experience of dancers shows that, apparently, kinesthetic patterns are more easily recalled upon stimulation than are auditory patterns.<sup>9</sup> Since speech, too, is a muscular activity, kinesthetic re-

<sup>6</sup> *Ibid.*, p. 242.

<sup>7</sup> *Ibid.*, p. 243.

<sup>8</sup> *Ibid.*, p. 249.

<sup>9</sup> See Agnes de Mille, *Dance to the Piper* (Boston: Little, Brown and Company, 1952), pp. 303-305.



call should be at least as reliable as auditory, and as useful for teaching those who hear as it is for teaching the deaf.

This observation leads to the thesis that choral speaking, with its emphasis on technique, is a training field for all

other forms of speech in which good enunciation is desirable. (And where is it undesirable?) But to defend this thesis is not the purpose of this paper, and, moreover, by now any defense should be superfluous.

## EXCURSUS

### VIII. METHODS FOR TEACHING READING.

Probably no other branch in our schools is so poorly taught as that of reading. There are many reasons why this is so, perhaps the principal ones are these:

#### 1. Teachers cannot themselves read well.

Now, it is possible, without doubt, for a person who cannot sing well to teach others to make more music than he can himself, and just so with reading, but if he is proficient in the practice as well as the theory, how much better can he teach.

The teacher should be familiar with the lesson. He should have a well-defined plan in his mind concerning the manner in which it shall be taught. He should decide previously what questions he will ask to arouse attention—how he will fix the lesson in the mind.

#### 2. The matter of the lessons is often far beyond the comprehension of the pupil.

Many a child blunders on over a dissertation upon the "Problems of the Universe" or the "Grandeur of the Ocean" without an idea concerning the meaning of a sentence. The name of the author of "Easy Lessons" should be honored during all time. Before the publication of this book, the child of six or seven years of age spelled out his lesson in the Testament or English Reader. Let the teacher make selections of those pieces which the child can understand.

#### 3. The children do not study.

The teacher should see that the lesson is well prepared before it is read. The knowledge of the child should be tested by questioning and he should be ready to define every word if necessary, and tell the story in his own language.

#### 4. The lesson is often too lengthy.

Pupils are sometimes allowed to read a half dozen pages at a lesson, and then only once over, hurrying through from preface to finis as if an enemy were in full pursuit, and liable to overtake them at any moment. This is all wrong; a page or two is almost always sufficient for a lesson. Let the piece be read in sections and afterwards reviewed.

#### 5. Children read after the teacher in concert or otherwise, having no more intellectual drill than if they were so many parrots.

The Pestilozzian [*sic*] rule—"Never tell a child any thing which he can discover for himself," should be rigorously followed in teaching reading. Let them criticise each other—the teacher questioning adroitly until the correct rendering is given.—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), pp. 32-33.

## HELPING CHILDREN DEVELOP EFFECTIVE ORAL COMMUNICATION

Zelda Horner Kosh

THE number of children with speech defects is small, compared to the very great number who have so-called "slight problems" in oral communication. These problems may take various forms: fear of speaking before groups or of participating in group discussions, reading aloud monotonously, ineffective expression of ideas, inability to participate freely in dramatizations, slight defects in articulation or rhythm of speech, and unpleasant or inadequate voice.

The tendency in seeking to help the child overcome these difficulties is for the teacher to make such suggestions as "Speak louder," "Don't speak so fast," "Get more expression in what you're reading," "Don't mumble," "Open your

mouth," "Now, just relax," "There's nothing to be afraid of—just speak to the class," and the like. What is undesirable about these statements? It is that the teacher is exhorting the child to improve in terms of the mechanics of speech. Actual regression in the development of effective oral communication may result from such an approach. Although the mechanics of speech are important and necessary in speech education, they must not be taught for their own sake, nor should they be taught without an understanding of their just place in the communicative process.

When her pupils exhibit some of the speech problems I have listed above, the teacher must first ask questions: of the child, of others who know the child well, of herself. These questions might be the following:

1. Does the child exhibit this difficulty in most speaking situations at school and at home? If not, when and where does he have the problem?
2. Is there something in the school situation with which he feels he cannot cope? (The teacher should check on her attitude, the material the child is discussing or the ideas he is expressing, his relationship with others in the class, the stimulation and interest of the speech activity.)
3. Is the child physically well? Is his hearing normal? What is the condition of his nose and throat?
4. Does the child have some pressing emotional problems at home or in school?

When the teacher has some answers to these questions she will be in a better position to provide the guidance necessary to help the child overcome

This good advice is an excerpt from a paper which Mrs. Kosh read at a workshop on the campus of The Catholic University of America in the summer of 1955, and appears here by courtesy and with permission of The Catholic University of America Press, which has published all the papers read at the workshop in *The Language Arts in the Catholic Elementary School*, edited by Sister Mary Ramon Langdon.

Except as a book reviewer, Mrs. Kosh has not been directly represented in these pages since her "Improving Clinical Procedures in the Public School System" in *The Speech Teacher* for January, 1955. In the interim, she has not been idle. In addition to being one of the most active of Consulting Editors and contributing to workshops, she has been conducting a private practice in speech therapy, presenting an in-service course in methods of teaching speech to teachers of handicapped pupils in special schools in northern Virginia, writing a weekly newspaper column ("Arlington Audience") on theatre, film, radio, and television in the Washington-Arlington area for *The Arlington Citizen*, and directing choral speaking for the Girl Scouts.

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difficulties in communication, as well as to aid him in the development, not only of his oral language abilities, but also of his personality. This guidance often will be based upon the results of consultation with, or actual help of, parents, other school personnel, nurses, doctors, speech specialists, outside religious or lay personnel. The teacher will often also help parents to change their attitudes, in turn helping the child.

Most important of all is that the child feel acceptance. His human dignity must be respected. Anxiety or rejection on the part of parents, teacher, or classmates because of difficulties in oral expression invariably cause even greater problems.

In general, the overall process of helping the child develop effective oral communication might be described as follows:

1. The teacher inspires the pupils with the significance of oral communication.
2. The teacher helps to create in the classroom an atmosphere in which the children happily strive for self-improvement and eagerly help each other, acknowledging and enjoying each other's progress.
3. Teacher and pupils jointly think through and establish criteria for effective oral expression in those speaking activities in which the pupils habitually engage in school and at home. (Posters, cartoons, and pictures displayed around the classroom may remind pupils of these criteria, thus integrating speech and art.)
4. Teacher and pupils will use these criteria in various ways. It is important that *the responsibility for evaluation be the pupils'*. As far as possible, the teacher should avoid suggesting criticisms or even leading a class discussion of them. She should set up a system of rotating pupil chairmen to conduct evaluations of the speech activities, e.g., oral reading, reports, talks, dramatizations. The teacher should set limits for these evaluations before they begin, in accordance with the experience and ability of the pupils who have engaged in the activity. Thus the teacher might say to the chairman and the class, "We'll limit our suggestions for improvement [the word "criticism" might better be avoided] to three items"; or in the case of pupils who may be very insecure about their skill in a particular area of expression, to two items, or even one.
5. Pupils should be trained to mention favorable comments first, avoiding the words "good" and "bad" in evaluating, since these have such strong connotations. These words are ineffective in promoting improvement, and the use of "bad" may cause reactions of insecurity, which, in turn, may cause regression. Thus the teacher should train the pupils to comment in this way: "John, I found your ideas very interesting" or, "I liked the way you described your dog's tricks," or, "Mary, you looked at us while you spoke, this time!" Suggestions for improvement might be phrased in this manner: "I wanted to hear about your dog, John. Could you speak louder next time so that we can hear?" or, "I'd feel you were speaking to me if you'd look at me once in a while when you talk," or, "It's getting easier to understand you since you pronounce your words more carefully." Note that the pupils address these comments to *each other*, not to the teacher!
- Pupils may find it helpful to keep a place in their notebooks to record comments and suggestions for improvement. It gives them great encouragement to watch the list of favorable comments grow and the suggestions for improvement shrink!
6. One of the most successful methods used for self-improvement is to have the pupil chairman call on the child who has spoken to give his own evaluation of his performance before the class offers comments. He should be encouraged to recognize what he has done well; this recognition is even more important than his realization of the improvements he requires.
7. During these evaluation sessions, the teacher acts as a guide. She will note individual pupils' needs or problems and plan to deal with them at another time in the way that seems best. For instance, sometimes she may work with the whole class on discrimination and production of sounds, if many of the pupils reveal a need of this training. (Again, only the functional approach is effective.) The teacher may work with a small group or with individuals privately where the need is manifest. She will also be thinking of situations in which to put pupils who require stimulation for better oral expression.

8. Another successful device is to give the pupil a chance to try out one suggestion for improvement right after he mentions it or a classmate gives it to him. This procedure usually takes but a few minutes and is invaluable in affording improvement. The teacher (or better still, a well-trained student chairman) may say, "Johnny, would you like to repeat the first sentence of your report and try to reach the people in the last row? They'll raise their hands if they can't hear you." The atmosphere of the class should be such that Johnny feels free to refuse. If he does, he must not be subject to pressure. The teacher may say, "That's all right; perhaps you'll want to try it next time." (We must keep in mind that at certain times children may be aggressive or shy. Pupils in the seventh and eighth grades especially may be extremely sensitive to criticism.) If Johnny *does* decide to try to speak more loudly, he will usually do well enough that his classmates will applaud his improvement. What had been a failure becomes a success; this transformation in turn affects his language development and even his whole personality development in gen-

eral. It is vital that no child feel failure in a speaking situation without the opportunity to turn his failure into a partial success, or at least feel that his teacher and classmates have confidence in his ability to improve.

Teachers may say, "I haven't time to go through all this!" Actually, we haven't time *not to!* As patterns of ineffective communication build up in children from year to year, much more time is spent, nay, wasted, on corrections than could possibly be spent in teaching effective oral expression in the elementary grades, and especially in the lower ones. We must remember also that feelings of inadequacy in oral communication acquired in the early years are difficult, and sometimes almost impossible, to eradicate. Such feelings may lead to personality maladjustments that deeply affect the person's life.

## EXCURSUS

### SUGGESTIONS TO TEACHERS

To read with an appropriate tone, to pronounce every syllable properly and distinctly, and to observe the pauses, are the three most difficult points to be gained in making good readers. These points will require constant attention throughout the whole course of instruction upon this subject. . . .

If teachers will classify with reference to particular defects, it will much abridge the labor of teaching. Let all who read in a low voice, be put in one class; all who pronounce indistinctly, in another; and those who read too fast, in a third class, and let especial attention be paid to each of these faults. If pupils are required to criticise each other's reading, and go toward the head of the class as they correct faults, it sustains interest in the exercise, and makes them more careful in reading.

But while one thing should be prominently attended to at a time, many things may be joined collaterally, if proper pains be taken. Let a class be called to read. The teacher requires the pupil to pay particular attention to *emphasis*. But he may, at the same time, direct them to stand at different distances while they read the lessons; and thus secure a proper attention to force or loudness of utterance. Let the teacher sometimes place his class as far from his desk as the room will permit, and require the lesson to be read in a suppressed tone, but so distinctly as to be audible throughout the room; and in this way he will most effectually secure distinct articulation.—William H. McGuffey, *McGuffey's Newly Revised Eclectic Fourth Reader: Containing Elegant Extracts in Prose and Poetry, with Rules for Reading, and Exercises in Articulation, Defining, etc.* (Cincinnati: Winthrop B. Smith & Company, 1853), p. 32.



# THE INFLUENCE OF PROBLEM-SOLVING PANEL FORUMS ON LEARNING HIGH SCHOOL CIVICS

Waldo Phelps and Milton Dobkin

## THE PROBLEM

COURSES of study in secondary school social science generally suggest using discussion as a teaching technique. There is, however, division of opinion among social science teachers concerning the kind and amount of student participation.<sup>1</sup> Should the teaching method employ discussion consisting only of question-answer and informal class involvement which the teacher leads? Or should the teaching technique, in addition, include formal student panels with student chairmen?

In light of these conflicting viewpoints, an investigation of the influence of these two discussion approaches on learning high school social studies course content seemed worthwhile. Significant findings would help secondary school administrators and instructors in teacher training to evaluate the usefulness of student panel forums. The social studies teacher might profit in terms of

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<sup>1</sup>Waldo Phelps and Martin P. Andersen, "A Survey of Speech Activities in Secondary School Social Science Classes," *The Speech Teacher*, III (September, 1954), 177-187.

planning his own teaching approach and in knowing something of the results which he might experience. Significant findings would provide a basis for further study of speech activities in social science courses. On the basis of this reasoning, we undertook the project we describe below in an attempt to answer some questions regarding the relative effectiveness of the two teaching techniques as applied to civics (American government).

Specifically, we asked the following questions:

1. Is there a difference in the extent to which students fulfill the promise of their IQs in learning civics when the indicated teaching methods are compared?
2. Is there a difference in the amount of basic civics course content the students learn when the indicated teaching methods are compared?
3. What is the effect of the indicated teaching methods on gains made by low, middle, and high IQ groups within each class?
4. What is the effect of the indicated teaching methods on gains various rankings make on the initial civics examination within each class?

## PROCEDURE

This study was an attempt to measure quantitatively by means of course-content tests the relative effectiveness of teaching civics by the traditional pattern of instruction and by a combination of the traditional pattern and a unit in discussion. Civics appeared to be the

most suitable social science course for the study. The master final civics examination in the high school in which we conducted the experiment is traditionally prepared and administered by the principal of the school. The examination, objective in nature and consisting of one hundred questions, tests mastery of required basic essentials in civics, thus providing a standardized and objective measuring instrument of achievement. We chose the problem-solving panel forum because this discussion form involves all of the steps in the reflective thinking process, and can be sharply distinguished in theory and practice from question-answer or informal teacher-led discussion.

#### *The Experimental Procedures*

The experimental procedures were to designate sixty-five experimental and sixty-seven control subjects, to administer the initial content test, to impose experimental technique on the experimental group while holding the controls to the traditional method, to administer the final test, and to compare the two groups in terms of gains in mastery of the basic essential of content. On the basis of intelligence quotients and positions on the civics learning curve, we matched thirty-nine pairs of subjects from the experimental and control groups. We compared the gains of the two groups and determined the correlations between various parts of factors.

One of the authors taught two high school civics classes (one, the experimental group, the other, the control group). In the control group the oral work consisted of answering questions the teacher asked, extra-credit oral reports, and participation in informal, teacher-led class discussion. This oral approach was therefore similar to that used by the fifty-one teachers in the survey

study cited above who did not utilize panel forums.

Oral work in the experimental group included all activities of the control group, plus the "problem-solving discussion sequence," i.e., brief instruction in discussion theory, an extended series of problem-solving panel forums dealing with civic subject matter, and two short tests of knowledge of discussion theory. Thirty hours, or slightly under a third of the total course time, was allotted to this sequence.

The first step was a test of knowledge of discussion theory which we prepared. This was given before instruction to discover what the students already knew about discussion theory and was followed by briefing based in part on results of the tests. Each student received three panel assignments during the semester, and the total membership of each panel was usually kept to a maximum of five. Accordingly, twenty-one panels were held during the semester, with topics taken from different phases of the civics course work. Approximately thirty minutes were devoted to a panel, with the remaining twenty minutes of the period used for the forum and for comments by the instructor. Since a future study was to be concerned with measurement of discussion performance, panel personnel remained constant for the first and third rounds, with these discussions recorded for later evaluation. At the end of the semester, after all the discussions had been held, the same test of knowledge of discussion theory was again given.

For the purposes of the experiment we utilized two of the tests of content of the civics course (the initial one prepared by the instructor, and the final standard examination prepared and administered by the principal). Both the experimental and control groups took the same tests. The initial and the final

civics tests were not matched counterparts of the same test, inasmuch as the initial test did not cover as much of the course material as did the final. The final test did, however, include several items which the first test covered. Moreover, each of the tests was given to both groups at the same point in the course plan, and would thus reflect with some accuracy the relative course achievements of the groups.

The value of pre-matching the two classes in terms of IQ we discussed at length, but could find no feasible plan for doing so without upsetting administrative plans the principal had already made. However, he agreed to assign the experiment instructor to two additional civics classes during the succeeding semester when he learned that we wanted to collect data during both sessions.

There were no available means for controlling such potential variables as the daily effectiveness of the teacher, interruptions in the teaching schedule, and the time of day. However, the instructor who taught the courses made every effort to prevent these factors from materially affecting the experiment. Moreover, the hours during which the classes were taught as experimental and control groups were reversed during the second semester. This reversal appeared important, since the earlier hour was followed by a nutrition break before the subsequent class hours. The reversal of hours disposed of any efficiency advantage of either students or instructor because of the time of day.

#### *Teaching the Courses*

It was inevitable that some questions by students in each class would arise regarding the difference in assignments from the same instructor in different sections of the same course using the

same textbook,<sup>2</sup> but these queries were not difficult to answer without revealing the exact nature of the study. The classes were never aware that they were being matched against each other in terms of learning course content. There was, however, voiced worry on the part of some students in the experimental groups each semester (college entrance grades provided the greatest motivation at the high school in which we conducted our study) that they were not spending enough time on chapters in the textbook. This anxiety arose partly from their knowledge that the final examination was scored on a departmental curve based on results of the principal's master examination.

The experimental and control groups were assigned textbook chapters in the same sequence. In the control classes, more time was spent on the discussion questions the author suggests at the end of each chapter. Both groups began the semester with a brief oral assignment involving reporting of news items gleaned from local papers, which the students identified as illustrations of executive, legislative, and judicial functions of government. In the control group, this process served to identify those students who might later be assigned to individual oral reports. In the experimental group the assignment helped to determine the personnel of the discussion panels.

At this point in the semester, the control groups settled down to a traditional pattern of instruction. Two or three brief, unannounced true-false quizzes were given each week on the basis of the previous day's assignment. Occasional written answers to questions based on assigned chapters were required. Class discussion of chapter materials was en-

<sup>2</sup> Frank A. Magruder, *American Government* (Boston: Allyn & Bacon, 1949).

tirely teacher-led, and every effort was made to involve as many class members as possible. Special extra-credit oral reports on supplementary civics areas (similar to those the experimental classes used for panel discussion topic areas) were presented on the average of once a week. A short term paper on an approved topic related to the general area of government, was required of each student at the end of the semester.

The experimental groups began to diverge from this pattern at the end of the second week of instruction with administration of the diagnostic test of discussion theory. The teacher indicated to the students that their ability to plan, prepare, and discuss civics materials as members of panels would affect their course grade and that the "questionnaire" (diagnostic test) was the instructor's way of determining how much time was necessary for instruction in discussion techniques. During the third week two hours were spent in lecture on fundamental discussion techniques and in phrasing of practice subjects. At the end of the second hour the instructor indicated a number of general areas from which to choose subjects for the first round of panels.

At the next class meeting he asked the students to indicate their area preferences, listing first, second, and third choices. He took care not to "load" them with highly articulate students or with relatively inarticulate students. He also made an effort to mix social groups and varying degrees of academic proficiency. Student subject area preferences were honored whenever possible within this framework. The balance of this class hour was spent in small group meetings of the seven panels for purposes of choosing a chairman and for phrasing tentative panel topics (subject to revision after background reading in the areas to be discussed).

The general areas assigned to the panels were presidential elections, general welfare programs, immigration, taxation, Congressional investigations, Congressional immunity, and tariffs and trade. From these the panels ultimately developed the following topic phrasings (in order of presentation):

1. What can be done to improve the method of electing the President of the United States?
2. What improvements can we suggest in Congressional investigating procedures?
3. What can be done to solve the problems arising out of Congressional immunity?
4. How far should the Federal government go in providing for the general welfare of our citizens?
5. What can be done to improve our tariff policy?
6. How can our Federal tax policy be improved?
7. What can be done to improve present immigration legislation?

It will be observed that these seven panels were concentrated on Federal problems. The sequence of units of study in both experimental and control groups moved from Federal through state to local government. The second round of panels concentrated on California and general state government problems, and the third round dealt with problems of the city and county of Los Angeles, and a few general topics not otherwise covered in the course.

The instructor determined the order of panel presentation on the basis of potential research and the difficulty of preparation for the topic drawn by the panel and the relationship of panel subject matter to textbook assignments. Thus, the first panel took place two days following an assignment dealing with national conventions and presidential elections. The panelists were cautioned



that, although the textbook should be used as background for the discussion whenever feasible, the bulk of materials they presented should come from outside research. Time was devoted to research sources and techniques at various points during the week before the first panel was presented. Each group was permitted to leave the classroom for one class hour during the week before its presentation. Members were given library permits or keys to an adjoining office for use as a conference room for planning sessions. Students were responsible for class work missed during this hour, with the exception of unannounced quizzes. Only one group was permitted to leave the room during a given class hour.

By the time the first content test was administered to both control and experimental groups, the experimental sections had completed two panel presentations. Adjustment of the experimental group class work to allow time for discussions was achieved by curtailing teacher-led discussion. In the experimental group, teacher-led discussion of textbook assignments occasionally covered two chapters in a single class hour. Usually the pace included one and a half chapters per class hour of discussion.

The first and third panel rounds were recorded, with panel membership remaining constant. In the second round, shifts were permitted in panel personnel, with minor improvements in group rapport. Another improvement factor, however, resulted from the fact that the second-round panels were not recorded. The panelists were consequently less restrained and more spontaneous. It was also possible for the instructor to interrupt the panel occasionally to assist with the structure of the discussion or to answer questions of fact. Interruption was not permitted during the recorded presentations.

No panel discussion was permitted to run longer than half an hour, whether or not the group had reached a solution to the problem it had chosen. Each panel was followed by a question-type of audience forum over which the panel chairman presided. Any remaining time (usually five to ten minutes) the instructor used for oral criticism of the panel's work. When necessary, he similarly used the first portion of the subsequent class hour.

In the remainder of this paper we will analyze and interpret data relating to learning of basic civics course content. In a later article we will report what the students learned about problem-solving discussion theory and performance.

#### EQUATING EXPERIMENTAL AND CONTROL GROUPS

##### *Comparison of Total Experimental and Control Groups*

It is, of course, axiomatic in learning experiments that the mean learning ability and the shape of the distribution of capacities should be the same for both experimental and control groups before the technique of group comparison may be applied. A problem which immediately confronted the experimenters becomes apparent in the table below.

We found a difference of 43.4% between the standard deviations of the experimental and the control groups in comparing the intelligence quotients of the first semester groups. There also was a difference of approximately twelve per cent between group means in the second semester classes. These differences were statistically significant at the one per cent level. Thus, the experimental and control groups could not be compared as groups without manipulating the membership.

TABLE I  
PRE-EXPERIMENT COMPARISONS IN TERMS OF INTELLIGENCE SCORES  
FOR TOTAL CLASS GROUPS

	Experimental	Control	Difference	Per Cent of Difference	Standard Error of Difference
<i>First Semester</i>					
Mean IQ	101.6	102.1	0.5	+0.5%	2.2
Standard Deviation	10.6	6.0	4.6	-43.4%	1.5
Number of Subjects	31	34			
<i>Second Semester</i>					
Mean IQ	110.2	97.0	13.2	-11.9%	2.5
Standard Deviation	8.9	11.0	2.1	+23.5%	1.7
Number of Subjects	34	33			

*Matching the Experimental and Control Groups by the Individual Pair Method*

We applied the individual pair technique because it automatically insures that the means and dispersions of the capacity scores will be the same for both groups. Moreover, since more than one criterion provides a valid basis for matching, in the pairing we used both the IQ score from the Otis test and the score made on the first content test given in civics. This combination was used to place the mates at the same position on the learning curve early in the semester, and to pair them in terms of potential civics learning ability as well.<sup>3</sup>

We matched pairs only when the amount of difference between scores did not exceed ten per cent of the range for either of the matching criteria.<sup>4</sup> The foregoing procedure resulted in the matching of twenty-one pairs for the first semester and thirteen for the second. We found five additional pairs by matching first-semester experimental group students with second-semester control group members, and vice versa.<sup>5</sup>

<sup>3</sup> Charles C. Peters and Walter R. Van Voorhis, *Statistical Procedures and Their Mathematical Bases* (New York: McGraw-Hill Book Company, Inc., 1940), pp. 449-450.

<sup>4</sup> *Loc. cit.*

<sup>5</sup> For reasons of economy, we have complied with the editorial request to omit the table of comparative scores and gains in mastery of basic civics course content achieved by 39 matched pairs selected from the experimental

The 39 pairs matched by the individual pair method were equal in means of capacity scores and in shape of distributions. No significant difference existed in the mean IQs and their corresponding standard deviations, and none between the mean initial civics test scores and their corresponding standard deviations. We obtained further evidence by computing the coefficient of correlation between IQs and first test scores. The coefficient for the control group was +.44, and for the experimental group, +.49. In both instances the coefficient of correlation is low and positive. There is no significant difference between the two coefficients, and we may conclude that the 39 experimental and control group pairs were evenly matched at the start of the semesters.

ANALYSIS OF DATA

Given this evenly matched start, what happened by the ends of the semesters? Was there a significant difference between experimental and control groups in terms of utilization of potential (IQ)? We computed the coefficient of correlation to determine the relationships between IQs and final test scores. The

and control groups. Readers who would like to study these data (the IQs, initial test scores, and final test scores, the gains and differences in gains by members of matched pairs, and the measures of central tendency and variability for the groups as wholes and for selected sub-groupings) may obtain them by writing either of us.

coefficient for the matched pairs of the control group was  $+ .22$ , for experimental group members,  $+ .55$ . The correlation for the former group is no better than might occur by chance, which finding contrasts with the significant correlation for the experimental group. This difference means that the relationship between intelligence and achievement of civics course content remained constant between initial and final civics tests during the use of the experimental teaching method. (The difference between  $+ .49$  and  $+ .55$  is non-significant.) However, among those taught by conventional methods, the coefficient of correlation between ability (IQ) and civics basic essentials knowledge dropped from a low, but significant, value to non-significance (from  $+ .44$  to  $+ .22$ ).

We also computed a coefficient of correlation between initial rankings as determined by the first civics test and rankings based on results of the final examination. The coefficient for the control group members is  $+ .42$ , which is low and positive. The coefficient for members of the experimental group is  $+ .82$ ; the latter coefficient is, of course, much more significant than the former. In the group taught by the experimental method, those individuals with high initial civics knowledge and test scores finished the course among those with the highest test scores. Correspondingly, those in the lower ranks tended to remain within the lower group. However, within the control group (the conventional teaching method) there is little or no relationship between initial and final performance ranking of students within a class. We therefore conclude that in the final test the matched pairs in the experimental group more nearly utilized the potentials which their capacity scores and positions on the learning curve suggested.

### *Comparative Gains in Mastery of Basic Civics Course Content for the Matched Pairs*

Is there a significant difference between the gains experimental and control groups made? The mean of the differences between gains for the 39 matched pairs is  $0.3$ ; the standard error of the mean difference is  $1.15$ . Thus, there was no significant difference between the amount of gains in civics course content achieved by the group taught by the traditional pattern of instruction only and the group taught by a combination of traditional pattern of instruction and a discussion unit.

Are the experimentals more variable in gains than the controls? The standard deviation of the former is  $3.89$ ; that of the latter is  $7.23$ , a difference of  $3.34$ . (The coefficient of correlation is  $.277$ , the square of which is  $.08$ . Since a coefficient of correlation so small would make an insignificant difference in the reliability formula, we omitted it from our calculations.) The standard error of the difference is  $.93$ ; dividing the difference by its standard error yields a  $t$  of  $3.60$ . Since a  $t$  so small as  $3.00$  indicates odds of  $740$  to  $1$  that the difference is significant, we may be reasonably sure that the derived difference is significant. We may thus regard the controls as having been almost twice as variable in gains as the experimentals.

Do the gains of the experimentals correlate more highly with intelligence than those of the controls? The coefficient of correlation for the experimentals is  $.55$ , and for the controls  $.22$ , a difference of  $.32$ . The standard error of the difference between coefficients of correlation is  $.19$ . The ratio of the difference between coefficients of correlation to the standard error of that difference is  $1.71$ . This

figure is significant at the .05 level. According to the gamma test, the relationship between the two groups is significant. Although the control group members in the experimental group excelled in the advantages of the experimental method, the control group members did not. Thus, the control group members did not gain as much as the experimental group members. An analysis of the first semester and second semester data indicates that the control group members did not gain as much as the experimental group members. The 13 control group members provided a gain of 16 out of 100 points, while the 13 experimental group members provided a gain of 24 out of 100 points. Each student in the control group had a gain of 16 points, while each student in the experimental group had a gain of 24 points. The control group mean was 16, and the experimental group mean was 24. The difference between the two groups is 8 points, which is a significant difference. The control group error was 0, and the experimental group error was 8. The ratio of the difference between the two groups to the standard error of that difference is 1.71. This

figure is significant at the ten per cent level. Accordingly, we may fairly assume that the gains of the experimentals correlated more highly with intelligence than those of the controls.

Although the difference in gains was somewhat in favor of the controls: 24 of the controls exceeded their experimental mates in gains, while 14 experimentals excelled their control partners (the members of one pair gained equally), *the advantages were not scattered miscellaneous over the range, as might be expected if there were no relationship between gains and membership in either the control or experimental groups.* Thus, closer inspection of the composition of the group seemed in order.

An arresting feature appears in the comparison of the 21 pairs for the first semester and the 13 pairs for the second semester. For the first semester, 16 out of the 21 controls exceeded their mates in gains, while only 4 experimentals excelled; members of one pair made the same amount of gain. This is a four to one advantage for the controls. The 13 pairings for the second semester provided opposite findings: the controls gained over their mates only 4 times, and the experimentals exceeded their mates in 9 instances. This is an advantage of over two to one for the experimentals. Study of the mean gain for the experimentals and for the controls for each semester further demonstrates this contradiction in findings. The control group for the first semester gained a mean of 15.6 points; the experimental group gained 12.1 points. The mean of the difference between gains is 3.5 in favor of the controls, with a standard error of 1.11, which is significant at the one per cent level. This amounts to 25 per cent of the mean of all the gains for the 42 subjects comprising the 21 pairs.

During the second semester, however,

the matched pairs from the control group gained an average of only 7.2 points, while the experimental group gain was 12.5 points. The mean of the difference between gains is 5.3 in favor of the experimentals, with a standard error of 2.35, significant at the five per cent level. This amounts to 55 per cent of the mean of all the gains for the 26 subjects making up the 13 pairs. Thus, the magnitude of the contradiction in findings shows that in the first semester the controls gained over their paired companions by 25 per cent, whereas in the second semester the experimentals bested their mates by 55 per cent.

Are the populations making up the two pairing experimental groups significantly different from one another in terms of gain? And similarly, may the controls be considered to be of one population? Analysis of the mean gains made by those two groups comprising the experimental half of the matched pairs ( $N$  of 21 and  $N$  of 13) reveals a difference of .39. This is 3.1 per cent of the mean of all the gains for the 34 subjects comprising this segment of the experimental group. The standard error of this difference is 1.32. The ratio between the difference of .39 and this standard error is so small (.29) as to be statistically non-significant. The difference between the corresponding standard deviations is also non-significant.

On the other hand, comparison of mean gains in the corresponding control groups ( $N$  of 21 and  $N$  of 13) reveals a difference of 8.86 points. This is 70 per cent of the mean of all the gains for the 34 subjects in this portion of the control group. The standard error of this difference is 2.85. The ratio between 8.47 and this standard error is 2.98, making the difference highly significant. The difference between corresponding standard deviations amounts to 4.81,



with a standard error of 2.11, which is significant at the five per cent level.

These calculations demonstrate a consistent pattern in the gains made during the two semesters by the subjects making up the experimental half of the matched pairs, and thus no significant difference exists between the experimental populations. Among those making up the controls, however, there was a decided and significant difference, and therefore they represent different groups in some significant respect.

#### *Further Investigation of Contradiction in Findings*

The fact that the two groups of matched pairs showing the most gains (the first-semester control group and the second-semester experimental group) were both third-period classes we would ordinarily have accepted as coincidence. But the third period, as we have already mentioned, followed a twenty-minute break in the schedule for a nutrition period, permitting students to eat (some came to school without having eaten breakfast) and to relax. We have speculated about the effects of this nutrition period on students. Did nourishment and relaxation enable third-period students to accomplish more in their classes, thus accounting for the reversal between semesters?

In the literature we found no study which supplies an answer to this question. Results of a questionnaire distributed to the faculty of the school used in the study were inconclusive. Therefore we sought an answer to the above question by establishing new groups of matched pairs in order to compare achievement in second- and third-period classes taught by the same instructor, with the same subject matter, and by similar methods. First-semester control group members from the third period were matched with second-semester con-

trol group members from the second period. We used a similar procedure with the two experimental groups. IQs and first test scores again served as the basis for matching. We established a total of 21 matched pairs from the two control groups, and 14 from the experimental groups.

The findings concerning the matched control group pairs tend to substantiate our hypothesis that third-period students accomplish more in class. The mean gain of 15.4 for the third-period control group contrasts sharply with the gain of 8.8 for the second-period controls. Moreover, 19 of the 21 students from the third-period controls made greater gains from the first to the final test than did their matched counterparts from the second period.

Results for the experimental matched pairs, however, were less conclusive. The mean gain for the third-period pair was 12.0, and for the second period, 11.5. Of the fourteen students from the third period, 8 made greater gains, and 5 made lesser gains. The members of one pair gained equal amounts. We can not conclude, therefore, on the basis of the present evidence that the nutrition period was exclusively the factor which caused the reversal between semesters.

#### *Gains in Relation to Top, Middle, and Low Thirds of IQs for Each Total Class*

Further analysis of data by the matched pair technique did not appear indicated. However, we were interested in determining for the total group what effect in terms of gains the two teaching techniques had on the high, middle, and low intelligence segments within the total classes. In Table II, we have arranged the IQs for each class in descending order, and then divided them into thirds. Thus we have established a top, middle, and low third for each class

First Semester

Top Third  
Middle Third  
Low Third  
Total

First Semester

Top Third  
Middle Third  
Low Third  
Total

Second Semester

Top Third  
Middle Third  
Low Third  
Total

Second Semester

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TABLE II  
GAINS IN MASTERY OF BASIC CIVICS COURSE CONTENT IN RELATION TO TOP,  
MIDDLE, AND LOW THIRDS OF IQs FOR EACH TOTAL CLASS

	Subjects Per Group	Mean IQs	Mean Initial Test Scores	Mean Final Test Scores	Mean Gains
<i>First Semester Experimental Group</i>					
Top Third	10	114.5	30.6	43.4	12.8
Middle Third	10	101.1	26.2	39.1	12.9
Low Third	11	90.4	21.8	34.5	12.7
Total	31	101.6			12.8
<i>First Semester Control Group</i>					
Top Third	11	110.5	31.1	45.7	14.6
Middle Third	11	101.5	23.4	40.0	16.6
Low Third	12	95.0	26.0	41.7	15.7
Total	34	102.1			15.6
<i>Second Semester Experimental Group</i>					
Top Third	12	119.7	38.1	47.3	9.2
Middle Third	11	109.1	35.6	44.6	9.0
Low Third	11	100.2	33.0	43.6	10.6
Total	34	110.2			9.5
<i>Second Semester Control Group</i>					
Top Third	11	108.2	30.1	37.8	7.7
Middle Third	11	99.9	23.5	33.0	9.5
Low Third	11	84.4	22.6	31.9	9.3
Total	33	97.0			8.8

in terms of IQ. We also show the gains in relation to top, middle, and low thirds of IQ scores for each total class.

From the table it is apparent that within the first semester experimental group there is no appreciable difference in gains between any one of the thirds and the class as a whole. Similarly, in each of the other classes, the gains for the individual thirds do not differ from the mean gains for the respective total class groups. This similarity demonstrates that the teaching factors operated consistently within each individual class group.

On the basis of such evidence we conclude that the two teaching methods are equally effective among high, middle, and low IQ groups within a given class. The reader will note, however, that there is a difference in mean gains among the four classes. Obviously, factors were operating to differentiate one total class from another in terms of gains. These factors, however, we could not identify.

#### *Gains in Relation to Top, Middle, and Low Thirds of Initial Test Scores for Each Total Class*

We sought to learn what effect the two teaching methods had on high, middle, and low groups in terms of initial positions on the learning curve. In Table III, we have arranged the first test scores for each class in descending order and divided them into thirds, thus establishing a top, middle, and low third for each class in terms of first test scores. We studied gains in relation to these subdivisions.

An inverse relationship between rank position of initial score and magnitude of gain for all four classes is apparent. Within each of the classes, the highest third (those furthest along on the learning curve) was the lowest third in terms of gain. Thus, there is a like pattern of achievement in relation to position on the learning curve for both teaching methods. We construe this inverse relationship to mean that those in the top

TABLE III  
GAINS IN MASTERY OF BASIC CIVICS COURSE CONTENT IN RELATION TO TOP,  
MIDDLE, AND LOW THIRDS OF INITIAL TEST SCORES FOR EACH TOTAL CLASS

	Subjects Per Group	Mean IQs	Mean Initial Test Scores	Mean Final Test Scores	Mean Gains	Per Cent of Maximum Possible Gain Achieved
<i>First Semester Experimental Group</i>						
Top Third	10	108.6	34.6	45.0	10.4	51
Middle Third	11	100.6	27.1	39.3	12.2	44
Low Third	10	95.7	18.4	34.3	15.9	43
Total	31	101.6	26.7	39.5	12.8	45
<i>First Semester Control Group</i>						
Top Third	11	105.3	33.6	46.3	12.7	59
Middle Third	11	102.5	26.7	42.9	16.2	57
Low Third	12	98.9	20.8	38.7	17.9	52
Total	34	102.1	26.9	42.5	15.6	56
<i>Second Semester Experimental Group</i>						
Top Third	12	114.3	43.9	49.3	5.4	49
Middle Third	11	112.3	37.5	46.7	9.2	53
Low Third	11	103.7	26.7	40.7	14.0	49
Total	34	110.2	36.2	45.7	9.5	51
<i>Second Semester Control Group</i>						
Top Third	11	102.5	33.3	38.5	5.2	24
Middle Third	11	91.7	24.5	34.8	10.3	34
Low Third	11	96.8	18.5	29.6	11.1	30
Total	33	97.0	25.4	34.3	8.9	30

third in terms of initial score were so far along on the learning curve, because of the basic-essentials nature of the testing instruments, that they had comparatively less room in which to show gains.

The effect the two teaching techniques had on the magnitude of gains for total classes we also investigated. It is possible, of course, that going from an initial score of 40 to a final score of 50 is several times more difficult than going from 30 to 40. An evaluation of this feature for total class groups would require an item analysis of the testing instrument, and was beyond the scope of our study. (The reader will recall that the pairing technique we used in the principal experiment made such an evaluation unnecessary.)

However, assuming for convenience a rectangular distribution, we can obtain an approximation of the relative gains for the two teaching techniques by computing the ratio of the actual

amount gained to the maximum possible gain for selected subgroupings. Reference to Table III shows that the top, middle, and low thirds among the experimental and control groups for the first semester and for the experimental group for the second semester produced fairly consistent ratios between gains achieved and the maximum possible gains—approximately fifty per cent of the maximum. In the second semester control group, however, although the ratio within the group was the same for each of the thirds, the magnitude of the ratio was only about thirty per cent of the maximum. Therefore, in the two classes in which the teacher used the experimental technique and in one of the classes in which he used the conventional technique, the portion of the maximum possible gain realized was approximately the same for total classes and thirds within the classes. The fourth class, taught by the conventional method, fell

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below the other three, but internally maintained a consistent gain ratio between the thirds. Accordingly, in three of the four classes (two taught by the experimental method and one by the conventional), the gain was an estimated fifty per cent of the possible; the remaining class taught by the conventional method gained approximately thirty per cent of its possible maximum.

We constructed two additional tables for further analysis of total class performance. In the first of these, we arranged the total population of the study in descending order in terms of IQ. We grouped the 132 students into top, middle, and low thirds, regardless of class membership, combining the members of the experimental and control groups in each third. We compared means for each of the thirds in terms of IQ, first test score, final test score, and gains. We also constructed a similar table, with the first test scores arranged in descending order. We discovered no conclusive information from either of these tables. Certain empirical observations we made, however, strongly suggest that a study designed to determine the effects of the extremes in capacity (IQ) on the class performance as a whole would reveal that these segments exert a strong influence.

#### FINDINGS AND CONCLUSIONS

Following are the findings which resulted from investigation of the questions posed in this study:

1. Is there a difference in the extent to which students fulfill the promise of their IQs in learning civics when the indicated teaching methods are compared?

The gains of those students taught by a combination of traditional pattern of instruction and problem-solving discussion units correlate more highly with intelligence scores than the gains of

those taught by the traditional pattern of instruction only.<sup>6</sup>

2. Is there a difference in the amount of basic civics course content the students learn when the indicated teaching methods are compared?

Although there was a reversal in performance between subgroupings within the matched pairs, we found no significant difference in mastery of basic essentials civics course content between experimental and control groups.

3. What is the effect of the indicated teaching methods on gains made by low, middle, and high IQ groups within each class?

The two teaching methods produce similar results in high, middle, and low IQ groups within a given class with respect to learning basic essentials course content.

4. What is the effect of the indicated teaching methods on gains which various rankings made on the initial civics examination within each class?

A similar pattern of achievement developed within each class for the two teaching methods in relation to initial high, middle, and low student position on the learning curve.

#### SUMMARY

It appears that utilization of potential student learning ability, on the basis of IQ and initial position on the learning curve, occurs with more predictability and greater efficiency with the use of the instructional method by which the experimental groups were taught.

There was no significant difference in basic essentials course content learned by matched pairs of control and experimental group students. This similarity

<sup>6</sup> We further discovered that students taught by the experimental method more nearly tended to reach their maximum achievement in basic essential materials in terms of initial positions on the learning curve.



of achievement acquires additional significance when it is recalled that approximately a third of the course time in the experimental groups was spent in the "problem-solving discussion sequence" described. We may conclude that the teacher may use a third of the course time in this manner without sacrificing mastery of basic essentials course content. What students in the experimental group learned about discussion theory and performance we will report in a later article.

#### SUPPLEMENTARY OBSERVATIONS

The following empirical observations we could not verify by available experimental data:

1. Student work in subject matter

areas supplementary in nature to the basic essentials core of the civics course appeared more productive in classes taught by the experimental method.

2. The experimental group appeared to make better use of the talents of superior students for intellectual leadership within the class.

3. The talents of superior students were more fully utilized to their own advantage in the experimental group. The second-semester group, for example, scored higher in the master final examination than any other civics class in the school even though there were two other classes (taught by the traditional method) composed of students whose mean IQ was higher than that of the experimental group.

#### EXCURSUS

Although, strictly speaking, most discussion situations are hybrid in character, involving the elements of fellowship and the values of good conversation as well as a research for information, on the whole we may say that the latter value is the more important. For discussion is primarily a form of investigation decked out in the garb of controversy. It is a search for information concerning the thoughts of other people about things, but there must be present constantly conflicting elements in the various approaches made to any topic. Without difference of opinion discussion withers and agreement in discussion is only necessary when action is imperative. In all other instances a sharply drawn issue forms the basis for fertile discussion and controversy is more to be welcomed and sought after than to be discouraged.

However, this controversial attitude and spirit ought never to descend to contentiousness or captiousness nor should it verge on the realm of debate. For though the terms discussion and debate are often employed to mean much the same thing, actually there is a wide gulf separating them as well in ultimate goal as in the more obvious differences in procedure.—Robert Allison, "Changing Concepts in the Meaning and Values of Group Discussion," *The Quarterly Journal of Speech*, XXV (February, 1939), 116.

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## DISCUSSION OUTLINES AND SKILL IN REFLECTIVE THINKING

Dominic A. LaRusso and Raymond K. Tucker

IN this paper we present the findings of a field experiment involving a study of the differences between two techniques used in teaching a basic course in discussion. Our immediate object was to study systematically the relative influence on the student's ability in reflective thinking of the preparation of the traditional *discussion outline* in comparison with the preparation of *reading summaries*. For a number of years, the students enrolled in the basic discussion course at Northwestern University (and other universities) have been required to prepare a specified number of outlines as a prerequisite to their participation in group discussions. These outlines are in accordance with the "reflective thinking" model. We might hypothesize that the experience the student gains in such preparation makes a substantial contribution to his skill in reflective thinking, and students who are not required to prepare in this manner would not improve significantly in this skill.

Such a consideration led us to subject this hypothesis to experimental test. Studies of this nature could have a

practical implication for the teacher of speech. If, for example, a particular teaching technique fails to demonstrate its expected superiority in a given direction, there may be sufficient grounds for abandoning it, although of course no single laboratory or field experiment could provide sufficient grounds for abandonment. On the other hand, a teacher might consider the possibility of initiating the use of a teaching technique if there are data to suggest that the procedure yields educationally sound results.

Our problem required direct measurement of subjects in order to study the comparative influence of the two specified experimental variables on skill in reflective thinking. Two questions naturally arose: "In the non-verbal world, does a thought process, reflective thinking, capable of measurement, exist?" "Intuitively, what constitutes skill in reflective thinking?" We might consider a reflective thinker a person who follows a specified, orderly pattern in solving problems, in this case, for instance, the steps of reflective thinking. One who demonstrates above-average ability in the analysis of problems might possess such skill. We may think, also, of such a person as one who is able to study his problem in stages, to proceed only when he has met the requirements of the previous stage. Ability competently to weigh alternative solutions may be another indicator of skill in reflective thinking. Finally, we may conceive of a person so skilled as one who exhibits a kind of intellectual patience in attempting to

Now an Assistant Professor of Speech at the University of Washington, the senior author of this essay was an instructor at The School of Speech, Northwestern University, when he and his collaborator conducted the experiment they report here. Professor LaRusso received his B.A. and M.A. degrees from the University of Washington. Northwestern University awarded him the Ph.D. in 1956.

The junior author (whom Northwestern also awarded the Ph.D. in 1956) is Director of the Oral Communications Division of the Management Institute of the U. S. Steel Corporation at its Gary [Indiana] Steel Works. Dr. Tucker took his bachelor's degree at the University of Denver, his master's at Northwestern.

reach sound decisions or solutions. All of these characterizations have some degree of reasonableness, and, taken together, may provide an operational definition of the term, "skill in reflective thinking." Being essentially an indirect measure based on verbal ability, the dependent variable, reflective thinking, we may further define as those verbal-motor responses elicited and recorded during the paper-pencil testing situation.

The systematic attempt to design a test capable of separating individuals on a reflective thinking continuum has been largely the work of Johnson,<sup>1</sup> although other researchers have investigated related areas.<sup>2</sup> Johnson's test, entitled "Do You Think Straight?" consists of seven sections: (1) "An Attitude Scale," (2) "Formulating the Problem," (3) "Finding the Major Issues," (4) "Evaluation of Evidence," (5) "Drawing Inferences," (6) "Evaluation of Solutions," and (7) "Reporting a Solution." According to its author, "... the test has ... demonstrated a degree of validity." She has established the reliability of the test at .82, a figure within the range required of an accurate measuring instrument.

As yet undefined are the independent variables *discussion outline* and *reading summary*. The former is that form of written report employing a standard outline symbolization, materially organ-

ized in a manner which Dewey<sup>3</sup> first suggested and which McBurney and Hance<sup>4</sup> later modified. These latter authors label this process the "steps in reflective thinking." These steps are five in number: (1) definition and delimitation of the problem, (2) analysis of the problem, (3) suggestion of hypotheses or solutions, (4) reasoned development (appraisal) of the hypotheses or solutions, and (5) further verification. Simply stated, the reading summary is that type of written report, presented in paragraph form, which includes a discussion of the essential or principal ideas of a specified work. In terms of the quantity of written material, the discussion outlines and the reading summaries were substantially equivalent.

The design of this experiment required administering Form A of "Do You Think Straight?" to both experimental groups on 28 September, 1955. Administration of Form B of the test to one group followed manipulation of the experimental variable, *discussion outlines*; administration of Form B to the second group followed manipulation of the other variable, *reading summaries*. The subjects were 53 freshmen enrolled in two equivalent sections of the basic course in discussion at Northwestern University. The senior author was the teacher of both sections, and he made a maximum effort to keep both teaching methods and course requirements constant.

We analyzed the data by using the test of the significance of the difference between the pre- and post-test means for each of the experimental groups.

<sup>3</sup> John Dewey, *How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process* (Boston: D. C. Heath and Company, 1933), pp. 71-90.

<sup>4</sup> See James H. McBurney and Kenneth G. Hance, *Discussion in Human Affairs* (New York: Harper and Brothers, 1950), pp. 65-83.

<sup>1</sup> Alma Johnson, "An Experimental Study in the Analysis and Measurement of Reflective Thinking" (unpublished Ph.D. dissertation, Northwestern University, 1942).

<sup>2</sup> Representative studies include Earl Bradley, "Formal Validity in Problem Solving" (unpublished Ph.D. dissertation, Northwestern University, 1950); Jack Douglas, "An Experimental Study of Training in Problem-Solving Methods" (unpublished Ph.D. dissertation, Northwestern University, 1951); and John Keltner, "An Experimental Study of the Nature and Training of Skill in Problem-Recognition and Formulation in Group Discussion" (unpublished Ph.D. dissertation, Northwestern University, 1946).

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ment within the context of our original hypothesis.

Of an experiment such as this, someone often asks, "You have shown that both experimental groups made a change, but how much of this change is due to the effects of the independent

TABLE I  
SIGNIFICANCE OF DIFFERENCE BETWEEN MEANS

Group	N	Pre-test Mean	Post-test Mean	Difference	t
A	24	82	93	11	2.50*
B	29	80	89	9	2.25*

\*Significant at the .05 level.

For these means differences, a *t* value of 2.07 for Group A, of 2.05 for Group B, is required for significance at the .05 level. For each of the two experimental groups the figure is significant beyond this level, indicating that the changes between the first and second observations would occur by chance fewer than five times out of one hundred. Noting that both groups made sizeable gains leads us to question whether or not the net changes (11 and 9) differ significantly from each other. When tested for significance, these figures fail to reveal a difference large enough to establish statistical significance at the traditionally minimum .05 level. The obtained *t* value of .50 indicates that a difference this small could be expected to occur by chance alone more than 61 per cent of the time.

According to the findings of this study, preparation of discussion outlines, to the exclusion of an alternative method of preparation, does not significantly affect skill in reflective thinking. We conclude that the discussion outline has no advantage over this alternative require-

variables?" This is a question which is unanswerable within the framework of studies employing a simple "before and after" design with observations extending over a period of time. Further, one of the major limitations of field experiments generally is that they frequently offer little opportunity to study specific *single* hypotheses with a high degree of analytical precision. Therefore, while we reject the hypothesis that chance alone was responsible for the mean differences, we are not prepared to attribute these changes to the influence of the experimental conditions. To do so would involve the precarious assumption that rival factors such as maturation or the cumulative effects of the course could not explain the results. In this perspective, a logical conclusion must be that while we cannot extricate the influence of the experimental variables and establish causal relations, we do feel confident in inferring that neither condition was more effective than the other in contributing to the mean changes.

Are the findings of this study relevant to a larger universe? Will the results hold true for other college students? Although the setting of this study was probably typical of the average classroom

<sup>5</sup> Helen M. Walker and Joseph Lev, *Statistical Inference* (New York: Henry Holt and Company, 1953), pp. 155-156.



situation, at the present state of research in this area we prefer not to make inferences concerning the applicability of these findings to other situations. It is apparent that additional research is necessary before it will be possible to establish a definite hypothesis concerning the value of the particular teaching technique we have considered in this study.

Hence, we urge experimentation, wherever possible, to test the consistency of the results we have obtained. We would not necessarily be moved, however, to suggest eliminating the outline requirement, even if further experimentation were to demonstrate it to be

no more effective than some substitute method in developing the student's skill in reflective thinking. The preparation of the outline may very well serve alternative ends, since the similarity of the discussion outline to the discussion process makes the former an excellent preparation for the latter. McBurney and Hance summarize this point thus:

... The making of the outline serves to stimulate investigation, clarify thinking, and prepare the individual to express his ideas in discussion with a minimum of confusion and less effort. It serves to conserve the time and energy of the group and ordinarily paves the way for more productive group thinking.<sup>6</sup>

<sup>6</sup> *Op. cit.*, p. 170

## EXCURSUS

Whenever the controversy of discussion *versus* debate comes up, I think of one of Clarence Day's essays. Day comments on a bloodless but angry battle that has been going on for many years between hens and grammarians. The hens, through their agents, the farmers, insist that a sitting hen is a setting hen; while the grammarians, with dictionaries beside them, maintain that a setting hen is a sitting hen. It seems to me that this quarrel over a word is not entirely unlike the one dealing with discussion and debate.

As I see it, discussion and debate are two aspects of one process. Both deal with a search for what has so often been called an approximation to truth, or a search for reasonable conclusions. Discussions and debate play complementary rôles in the broader function of persuasion. Discussion precedes the formulation of definite convictions. It becomes, as its derivation suggests, a process of shaking apart the many aspects of a problem in order that a specific and defensible proposal may be presented. It represents, as Professor Baird has indicated, "a stage immediately preceding argument proper." Likewise, discussion may follow the more formal arguments in order that genuinely cooperative participation may be insured.—Lester Thonssen, "The Social Values of Discussion and Debate," *The Quarterly Journal of Speech*, XXV (February, 1939), 113-114.

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# THE FORUM

## SPEECH ASSOCIATION OF AMERICA

### EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

Hotel Conrad Hilton, Chicago  
26-29 December, 1956

President Lester Thonssen . . . announced that several items had been added to the agenda after their distribution, the first of which was the reading of memorial tributes to SAA members who have died since the last annual meeting. H. A. Wichelns read the memorial to James A. Winans. Thonssen read Ross Scanlan's tribute to A. M. Drummond. Orville Hitchcock read the memorial to E. C. Mabie. Jack Bender read the memorial to Valentine B. Windt. Thonssen read the tribute to Richard C. Reager prepared by David Lilien.

Thonssen reported that after consultation with the Second Vice-President and the Executive Secretary he had appointed Wayne N. Thompson as Clerk of the Legislative Assembly. He also reported Thompson's acceptance of the appointment.

Hance submitted the report of the Executive Vice-President, moving that the SAA accept the invitation of the Executive Committee of the Council on Co-operation in Teacher Education of the American Council on Education to become a member association of that organization. Wallace seconded. Motion passed.

Braden moved that the SAA authorize University Microfilms to reproduce all volumes of *The Quarterly Journal of Speech* prior to 1939 and the first five volumes (1934-1939) of *Speech Monographs*, making the reproductions available by 1 July, 1957. Hance seconded. Motion passed.

Howell submitted the report of the Editor of *The Quarterly Journal of Speech*, moving that the Administrative Council send a resolution of thanks to each of the following persons, expressing the gratitude of SAA for the services specified:

1. To Mr. Arthur E. Fox, Assistant to the President, Princeton University, for his help in securing an editorial office and office furnishings for the QJS during its second sojourn on the Princeton campus.

2. To Professor Carlos Baker, Chairman of the Department of English, Princeton University, for his generosity in making available from funds at his disposal the sum of \$2,662 for use by the present Editor in securing secretarial assistance during his editorship; and also for his generosity in allowing the present Editor a time-allowance on his academic schedule during the last three years for the discharge of editorial duties.

3. To Mrs. Jeremiah S. Finch, Joseph Henry House, Princeton, New Jersey, for her valued assistance in reading proof on each issue of the QJS during the present editorial regime, and thus in protecting the Journal against errors that otherwise would have crept into its pages.

4. To Mrs. John A. Winterbottom, 80 Erdman Avenue, Princeton, New Jersey, for her tremendous help in presiding over the editorial office of the QJS between February, 1954, and December, 1956, and for her patience and skill in performing the many irksome duties that are necessary if the quality of the QJS is to be maintained at a high level.

5. To Mr. Nelson Heath Meriwether, Artcraft Press, 10 Watson Place, Columbia, Missouri, for his unfailing cheerfulness and great skill in helping the Editor to give the SAA an attractively printed journal.

Dickey seconded. Motion passed.

Johnson moved that the meetings of the 1956 Legislative Assembly be regarded as organization meetings for next year, that all actions taken by it be regarded as legal by the Administrative Council, and that the terms of members elected to the Assembly by the membership be assumed to begin on 1 January, 1957. Willis seconded. Motion passed unanimously.

Rahskopf submitted a supplementary report for the Committee on Consultation, recommended that Maryland Wilson's proposal "that this Association establish types or degrees of memberships for individuals and categories for institutions offering degrees in Speech" be referred to the Committee on Professional Ethics and Standards for study and recommendation and that the Committee give first consideration to the establishment of levels

of membership for individuals with appropriate qualifications and standards. McGlon moved acceptance of the recommendation. Robinson seconded. Motion passed.

In regard to the moving of a member of the Legislative Assembly from one region to another, McGlon moved that election to the Legislative Assembly constitutes the member a representative of the Association and not of a geographical area, so that moving from one region to another does not negate membership in the Legislative Assembly. Hicks seconded. Motion carried.

Sattler submitted a supplementary report of the Committee on Publications, recommending that the Committee be authorized to study further the feasibility of the publication of a comprehensive bibliography of specialized areas in speech and to solicit the cooperation of ASHA and AETA in the preparation and distribution of the bibliography. He moved acceptance of the recommendations. Auer seconded. Motion passed.

Wallace submitted the report of the Committee to Investigate the Feasibility of Taking Space in the NEA Building in Washington, recommending that (1) SAA not locate its permanent headquarters in the NEA Building, (2) that the Council now decide to establish headquarters incorporating the following features:

- a. Location in the environment of a college or university which has a strong department of speech.
- b. Connection with the educational institution which would help to acquire office supplies and equipment, property for rent or purchase, etc.
- c. Employment of a full-time Executive Secretary or an arrangement by which the institution and SAA share the duties and salary of the Executive Secretary in a ratio of 1:2 or 1:3
- d. A building to be acquired by rent, purchase, or construction, and (3) that to carry out the second recommendation the Council appoint the present committee with Auer as Chairman and instruct it to present specific and final recommendations at the convention in August, 1957.

Wallace moved acceptance of the first recommendation. Hicks seconded. Motion passed. Wallace moved acceptance of the second recommendation. Hicks seconded. Motion passed. Wallace moved acceptance of the third recommendation. Willis seconded. Motion passed.

Carr submitted a petition to establish an Interest Group for Speech for Foreign and Bilingual Students. McGlon moved acceptance. Hance seconded. Motion passed unanimously.

Gunderson submitted the report of the Sub-Committee on a Volume of Studies of the Speaking of the Age of the Great Revolt, 1877-1898, of the Study Committee on the History of American Public Address, requesting that the Council authorize the Sub-Committee as a Project Committee. Constans moved the request for authorization. Wallace seconded. Motion passed.

#### EXCERPTS FROM MINUTES OF THE BUSINESS MEETING

29 December, 1956

President Thonssen introduced the new President, Loren Reid, surrendering the gavel to him.

Hance moved that the Association go on record as expressing its appreciation of the services of the retiring officers and editors and express that appreciation more tangibly in letters to them and the institutions they represent. Wallace seconded. Motion passed unanimously.

Hance moved that we express our appreciation to Reid for his excellent work in planning the current convention program and to Hahn for her leadership in presiding at the first meetings of the Legislative Assembly. Dickens seconded. Motion passed unanimously.

McGlon presented the following report of the Convention Committee on Resolutions:

WHEREAS, the Speech Association of America assembled in annual convention from 28 through 29 December, 1956, in Chicago, Illinois, has enjoyed comfortable accommodations, friendly service, and cordial co-operation on the part of the management of the Conrad Hilton Hotel, represented especially by Mr. James Collins; and

WHEREAS, the Chicago Convention Bureau has provided helpful counsel and materials; and

WHEREAS, the members of General Convention Committee, assisted by the Committees on Breakfasts, Lunches and Dinners, on Hospitality, on Information, on Publicity, on Special Events, on Registration, on Equipment, and on Ushers, expended unusual time and energy in fulfilling their specific duties; and

WHEREAS, First Vice-President Loren Reid coordinated the various parts of the program with consummate skill and imperturbable good humor; and

WHEREAS, the American Educational Theatre Association, the National Society for the Study

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of Communication, the National University Extension Association, the American Forensic Association, and other related organizations have again demonstrated a commendable spirit of co-operation in our professional community; and

WHEREAS, the continued significance of the Association has been due in large part to the crisp urbanity of Lester Thonssen, the prudent frugality of Waldo Braden, the fastidious evaluation of Wilbur Samuel Howell, and the forthright sapience of J. Jeffery Auer, as well as to the endless hours of dedicated work on the part of all the retiring officers;

THEREFORE, BE IT RESOLVED, That the Speech Association of America recognizes its indebtedness to the aforementioned people and organizations; and be it

FURTHER RESOLVED, That the Executive Secretary of the Speech Association of America be directed to send copies of this resolution to each person involved and to the institution represented as an expression of thanks from the Association.

Before adjournment, the President allowed Elizabeth B. Carr "one word": "Aloha," meaning, "Hello," "Good-bye," "I love you," and "I will miss you." She presented leis to Reid, Thonssen, Hahn, Hance, Braden, and Dietrich.

#### SUMMARY OF THE MINUTES OF THE MEETINGS OF THE LEGISLATIVE ASSEMBLY

Hotel Conrad Hilton  
Chicago  
26 December, 1956

The first meeting was called to order at 11:25 by Elise Hahn, Second Vice-President.

Memorial resolutions were read, seconded, and passed unanimously, for Richard C. Reager, Alexander M. Drummond, Edward C. Mabie, Valentine B. Windt, and James Albert Winans. The entire Assembly stood for a moment of silence.

The Chairman appointed a Nominating Committee consisting of Hugh F. Seabury, Jesse J. Villarreal, Susie S. Niles, Maurice E. Swanson, and Robert G. Gunderson.

Elwood Murray moved that the Committee be instructed to bring in at least two names for each position. Seconded. Passed.

Reports were received and filed for the Committee on Publications, the Consultation Committee, and the Committee on Committees.

Waldo W. Braden reported that Magdalene Kramer, Loren Reid, Karl F. Robinson, and H. P. Constans had already been named to the SAA Nominating Committee.

Both Magdalene Kramer and Wilbur E. Gilman stated that the thought behind the formation of the Legislative Assembly was that any member should feel free to speak at any time on any topic.

A motion to recess until two o'clock was carried by acclamation.

The second meeting of the Legislative Assembly was held jointly with the Executive Committee, beginning at 2:25, with Lester Thonssen, President of the SAA, presiding.

Thonssen announced that the members of the Legislative Assembly, chosen at large or by geographical areas, were serving only on an organizational basis and that their terms should begin on 1 January, 1957.

Orville A. Hitchcock, Chairman of the Finance Committee, made his report. The Executive Secretary, Waldo W. Braden, made a detailed statement concerning the financial status of the Association.

Bower Aly moved that the Assembly extend a rising vote of thanks to Waldo W. Braden. Passed by acclamation.

The meeting adjourned at 3:05.

The third meeting of the Legislative Assembly was called to order at 3:15 by the Second Vice-President, Elise Hahn.

Jesse J. Villarreal, Chairman of the Nominating Committee, reported that the nominees for the SAA Nominating Committee were Elwood Murray and Frederick W. Haberman. A vote was taken and Frederick W. Haberman was elected.

Reports were accepted for the Committee on Co-operation between the Regional Associations, the Committee on Contemporary Public Address, the Committee on International Discussion and Debate, the Committee on Archives, and the Committee on Recruitment and Supply.

The Legislative Assembly, on a motion by Wilbur E. Gilman, interpreted the Constitution as meaning that members elected to the Legislative Assembly shall begin their terms of service the January first following their election.

The Legislative Assembly referred to the Executive Committee the question of the status of members chosen from geographical areas and moving from those areas before their terms of membership in the Legislative Assembly expire.

The meeting recessed at 4:05.

The fourth meeting of the Legislative Assembly was called to order at 7:45 with the Second Vice-President, Elise Hahn, presiding.



The Chairman of the Nominating Committee presented his report in three sections, and following each report a vote was taken. The Assembly elected the following as members of the Executive Committee to represent the geographical areas: Southern, Douglas Ehninger and Sara Lowrey; Central, N. Edd Miller and Carrie Rasmussen; Eastern, Carroll C. Arnold and Eleanor M. Luse; Western, William B. McCoard and Donald E. Hargis.

The Assembly elected as members of the Executive Committee representing Interest Groups the following: Charlotte I. Lee, Forest L. Whan, George V. Bohman, and John V. Irwin.

The Assembly elected as members of the SAA Committee on Committees Mary Louise Gehring, William S. Howell, and Margaret L. Wood.

The Assembly received the reports of the Committee on the History of Public Address; the Committee on Problems in Graduate Study; the Committee on Problems in Motion Pictures and Visual Aids; the Speech Association of the Eastern States; the Southern Speech Association; the Central States Speech Association; the Western Speech Association; the Interest Group in Administrative Policies and Practices; the American Forensic Association; the Interest Group in Professional and Business Speaking; the Interest Group in General Semantics; the Interest Group in Discussion and Group Methods; the Interest Group in High School Discussion and Debate; the Interest Group in the History of Speech Education; the Interest Group in Voice, Phonetics, and Linguistics; the Interest Group in Interpretation; the Interest Group in Parliamentary Procedure; the Interest Group in Personal and Social Psychology; the Interest Group in Rhetoric and Public Address; the Interest Group in Speech and Hearing Disorders; the Interest Group in Speech in the Elementary School; the Interest Group in Speech in the Secondary School; the Interest Group in Undergraduate Speech Instruction; the Interest Group in Speech for Religious Workers; the Interest Group in Radio, Films, and Television; and the Pacific Speech Association.

J. Calvin Callaghan moved that the Legislative Assembly endorse the code referred to in the third paragraph of the report of the Speech Association of the Eastern States. Seconded. Palmer moved that the motion be tabled. Seconded. Passed.

The meeting adjourned at 9:15.

## REPORT ON ELECTION OF 1957 NOMINATING COMMITTEE

On the first ballot for the 1957 Nominating Committee, the results were as follows: total votes cast, 1,345; persons receiving more than ten votes, 21; persons receiving five or more votes, 59; different persons receiving 771; persons receiving one vote, 253. Those elected were the following:

Carroll C. Arnold  
H. P. Constans  
Milton Dickens  
Wilbur E. Gilman  
Frederick W. Haberman  
Marie Hochmuth  
Magdalene Kramer  
Elwood Murray  
Robert T. Oliver  
Loren Reid  
Karl F. Robinson  
Hugh F. Seabury

On the second ballot, 1,576 valid votes were cast for the twelve candidates. In tabulating the votes by the Hare system of proportional representation, the following three persons were selected for the 1957 Nominating Committee:

Magdalene Kramer, *Columbia University*  
Loren Reid, *University of Missouri*  
Karl F. Robinson, *Northwestern University*

At the 1956 Convention, the Administrative Council selected H. P. Constans, University of Florida, and the Legislative Assembly selected Frederick W. Haberman, University of Wisconsin, as the other members of the Committee.

## COMMITTEES FOR 1957

The chairman of each committee is listed first.

### ADVISORY COMMITTEES

*Committee on Committees:* Lester Thonnessen, Loren Reid, Donald C. Bryant, John E. Dietrich, Howard Gilkinson, Kenneth G. Hance, Henry L. Mueller, Elise Hahn, Owen M. Peterson, Mary Louise Gehring, William S. Howell, Margaret Wood (the last three were elected by the Assembly).

*Finance:* Orville A. Hitchcock (Chairman until June 30, 1958), Karl R. Wallace, Kenneth G. Hance, Owen M. Peterson.

*Publications:* William M. Sattler (1 year), John E. Dietrich (2 years), T. Earle Johnson (3 years), Howard Gilkinson, Donald C. Bryant, Henry L. Mueller, Kenneth G. Hance, Owen M. Peterson.

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*Time and Place:* Rupert L. Cortright (1 year), Milton Dickens (2 years), Magdalene Kramer (3 years), Owen M. Peterson.

*Public Relations:* Earl Ryan (1 year), N. Edd Miller (2 years), Elise Hahn, Kenneth G. Hance, Owen M. Peterson.

*Consultation Committee:* Lionel Crocker, H. P. Constans, Karl R. Wallace, Thomas A. Rousse, Lester Thonssen, Kenneth G. Hance, Owen M. Peterson.

#### CO-ORDINATING COMMITTEES

*Committee on Co-operation between SAA and Other Related Organizations:* Elise Hahn, James Carrell, Kenneth Harwood, Annabel D. Hagood, Frank Whiting.

*Committee on Co-operation between SAA and Regional Associations:* Kenneth G. Hance and the presidents of CSSA, WSA, SSA, SAES, PSA.

#### SERVICE COMMITTEES

*Contemporary Public Address:* Harold F. Harding, John W. Bachman, A. Craig Baird, Milton Dickens, Frederick W. Haberman, Robert C. Jeffery, N. Edd Miller, Ralph Richardson, Gordon L. Thomas, Eugene E. White, Thomas Daly (Consultant, *Vital Speeches*).

*International Discussion and Debate:* Franklin R. Shirley, Paul A. Carmack, Wayne C. Eubank, Annabel D. Hagood, Brooks Quimby. (Consultant from Institute on International Education to be appointed.)

*Committee on Archives:* L. LeRoy Cowperthwaite, J. Jeffery Auer, Owen M. Peterson, Earl W. Wiley.

*Committee on Recruitment and Supply:* Karl F. Robinson, Evelyn Konigsberg, Leroy T. Laase, Virginia Miller, Wanda B. Mitchell, Waldo Phelps, David C. Phillips, Hugh F. Seabury.

*Intercollegiate Discussion and Debate:* Glen E. Mills will be the SAA representative until January, 1959. The other members of the committee are representatives of TKA, PKD, DSR, PRP, and AFA. The chairmanship rotates.

#### STUDY COMMITTEES

*Problems in Graduate Study:* H. P. Constans, Claude E. Kantner, Franklin H. Knower, Charles W. Lomas, Horace G. Rahskopf.

*Problems in Audio-Visual Materials for Teaching:* Karl F. Robinson, John E. Dietrich, Clarence Flick, Harold F. Nelson, David Potter.

*Problems in Teaching Speech in the Armed Forces:* Joseph H. Mahaffey, George F. Batka, Clair R. Henderlinder, James H. McBath, Eugene E. Myers.

#### PROJECT COMMITTEES

*Volume of Studies of Public Address on the Issue of Anti-Slavery and Disunion, circa 1850:* J. Jeffery Auer, A. Craig Baird, Henry L. Eubank, Sr.

*Volume of Studies in the Colonial Period of American Public Address:* George V. Bohman, Dallas C. Dickey, Ernest J. Wrage.

*Volume of Studies in Southern Oratory:* Dallas C. Dickey, J. Jeffery Auer, Waldo W. Braden, Lindsey S. Perkins.

*Volume of Studies on the Speaking of the Age of the Great Revolt, 1870-98:* Lindsey S. Perkins, Robert G. Gunderson, Hollis L. White.

#### COMMITTEES OF THE LEGISLATIVE ASSEMBLY

*Committee on Credentials:* David C. Phillips, C. C. Bender, Geraldine Garrison, Eleanor M. Luse, Wayne N. Thompson.

*Committee on Resolutions:* Robert C. Jeffery, Wofford G. Gardner, Leland M. Griffin, Paul D. Holtzman, Paul A. Kozelka.

#### Ad Hoc COMMITTEES

*Committee for Assistance to Foreign Universities:* Martin Bryan, James W. Abel, Leslie Kreps, Jeanne C. Miles, Robert T. Oliver, William Schwab.

*Committee on Awards:* W. Charles Redding, J. Jeffery Auer, Paul D. Bagwell, Waldo W. Braden, James W. Brock, Paul A. Carmack, Rupert L. Cortright, William S. Howell, John W. Keltner.

#### AMENDMENT TO THE CONSTITUTION

Resolved, That the Constitution of the Speech Association of America, Article IX, The Legislative Assembly, be amended as follows:

To add to Section 1 the words:

"(6) the Second Vice-President-Elect from date of certification of election by the Executive Secretary until date of elevation to office of Second Vice-President."

To insert in Section 6 the words:

"the Second-Vice-President-Elect," after the word, "Parliamentarian."

The effect of this amendment is to make the Second Vice-President-Elect a member of the Legislative Assembly and of its Executive Committee.

This amendment was passed by the Legislative Assembly and the Administrative Council at their meetings in Chicago, December, 1956. Final action on the proposed amendment will be submitted to the membership by means of a printed ballot.

## AMENDMENTS TO THE BY-LAWS

## CHANGE IN NOMINATING COMMITTEE

Amend Article III, Section 3 of the By-Laws as follows:

By adding to the first sentence the following words: "none of whom shall be an officer of the Association or shall have been a member of the Nominating Committee for the preceding four years," so that the amended sentence shall read: "The Nominating Committee shall consist of five members of the Association, none of whom shall be an officer of the Association or shall have been a member of the Nominating Committee for the preceding four years." By amending the first sentence of the second paragraph by striking out the words "who has not served on the committee during the previous two years" and inserting the words "other than an officer of the Association or a member who has served on the Nominating Committee during the previous four years," so that the amended sentence shall read: "Each member of the Association may nominate for the Nominating Committee one person, other than an officer of the Association or a member who has served on the Nominating Committee during the previous four years."

## CHANGE IN DUES

Amend Article I, Section 3 of the By-Laws as follows:

By striking out the figure "\$4.50" in the sentence beginning "The dues shall be \$4.50 a year," and substituting the figure \$5.50 in its stead, the change to take effect January 1, 1958.

## CREATING MEMORIAL MEMBERSHIPS

Amend Article I, Section 1, of the By-Laws to read as follows:

*Section 1.* There shall be seven classes of membership in the Association: student, regular, sustaining, institutional, emeritus, life, and memorial.

Amend Article I, Section 7 to read as follows:

*Section 7.* Any member making a contribution to the Trust Funds of the Association of such amounts as the Administrative Council shall prescribe shall become a Regular Life Member, and shall have throughout life the privileges of a regular member. Any member making a contribution to the Trust Funds of the Association of such amounts as the Administrative Council shall prescribe shall become a Sustaining Life Member, and shall

have throughout life the privileges of a sustaining member.

Add to Article I a Section 8:

*Section 8.* Any person or group making contribution to the Trust Funds of the Association of \$1500.00 shall be the founder of a Memorial Membership. The contribution shall be maintained in perpetuity as a trust. The person or group establishing a Memorial Membership shall be entitled to designate the name by which it shall be known, and be entitled to designate the person who shall hold this membership throughout life, and shall be entitled to provide a mode of selecting future life tenants of this membership.

Make these corrections in Article I:

Change the number of the present Section to "Section 9."

Change the number of the present Section to "Section 10."

Change the number of the present Section to "Section 11."

## EMERITUS MEMBERSHIP

Substitute the following for Article I, Section 1 of the By-Laws:

Any member who has been permitted to retire by his institution because of age or disability and who has held continuous membership in the Speech Association of America for twenty-five years shall be granted an Emeritus membership and shall be exempt from the payment of the annual dues and shall have throughout life all the privileges of a regular member.

If membership in the Association has not been continuous, a total of thirty years of membership is required for Emeritus membership.

The Executive Secretary, either on his own initiative or on the recommendation of a member of the Association who can supply the necessary information, shall present the name of any eligible member to the Administrative Council and to the Legislative Assembly at the convention immediately preceding the date of eligibility, or at any convention thereafter.

Upon the recommendation of a member of the Council or of the Assembly and upon the unanimous vote of both the Council and the Assembly, Emeritus membership may be granted to a retired member of the Association whose service to the profession has been unusual but who has not been a member of the Association for twenty-five years.

OFFICERS  
ELECTED  
AT CHICAGO

ADMINISTRATIVE  
Chairman  
Vice-Chairman  
Secretary  
Advisory  
Lynn,  
Delegate  
D. Ho

AMERICAN  
Chairman  
Vice-Chairman  
Secretary  
Advisory  
Carmichael

BUSINESS  
Chairman  
Vice-Chairman  
Secretary  
Advisory  
Charles  
Delegate  
Dahl

DISCUSSION  
Chairman  
Vice-Chairman  
Secretary  
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HISTORICAL  
Chairman  
Vice-Chairman  
Secretary

# OFFICERS OF INTEREST GROUPS ELECTED AT 1956 CONVENTION AT CHICAGO

## ADMINISTRATIVE POLICIES AND PRACTICES

Chairman: Leroy T. Laase  
 Vice-Chairman: James Henning  
 Secretary: Clarence W. Edney  
 Advisory Committee: Karl R. Wallace, Klonda Lynn, Horace G. Rahskopf  
 Delegate to Legislative Assembly: F. Lincoln D. Holmes

## AMERICAN FORENSIC ASSOCIATION

Chairman: Annabel D. Hagood  
 Vice-Chairman: Robert Newman  
 Secretary: Malcolm Sillars  
 Advisory Committee: Austin Freeley, Paul Carmack, William S. Howell

## BUSINESS AND PROFESSIONAL SPEAKING

Chairman: Thomas L. Dahle  
 Vice-Chairman: Harold P. Zelko  
 Secretary: Harold O. Haskitt, Jr.  
 Advisory Committee: James N. Holm, W. Charles Redding, Carl Allen Pitt  
 Delegate to Legislative Assembly: Thomas L. Dahle

## DISCUSSION AND GROUP METHODS

Chairman: Laura Crowell  
 Vice-Chairman: John W. Keltner  
 Secretary: R. Victor Harnack  
 Advisory Committee: P. Merville Larson, N. Edd Miller, William S. Howell  
 Delegate to Legislative Assembly: Martin P. Anderson

## GENERAL SEMANTICS AND RELATED METHODOLOGIES

Chairman: Bess Sondel  
 Vice-Chairman: W. Arthur Cable  
 Secretary: William V. Haney  
 Advisory Committee: Kenneth Harwood, Dale D. Drum, Paul D. Bagwell  
 Delegate to Legislative Assembly: Elton S. Carter

## HIGH SCHOOL DISCUSSION AND DEBATE

Chairman: Ray G. Arveson  
 Vice-Chairman: Ivan L. Rehn  
 Secretary: Mary S. Ritter  
 Advisory Committee: George DeBell, Herbert Booth, Albert L. Swank  
 Delegate to Legislative Assembly: Maurice E. Swanson

## HISTORY OF SPEECH EDUCATION

Chairman: Edyth M. Renshaw  
 Vice-Chairman: Donald K. Smith  
 Secretary: Marceline Erickson

Advisory Committee: Clarence W. Edney, Giles W. Gray, John T. Rickey  
 Delegate to Legislative Assembly: Donald K. Smith

## INTERPRETATION

Chairman: Ray Irwin  
 Vice-Chairman: L. LaMont Okey  
 Secretary: Melvin R. White  
 Advisory Committee: Wilma H. Grimes, L. H. Mouat, Anthony J. Ostroff  
 Delegate to Legislative Assembly: L. LaMont Okey

## PARLIAMENTARY PROCEDURE

Chairman: Alice F. Sturgis  
 Vice-Chairman: Wayne E. Brockriede  
 Secretary: William S. Tacey  
 Advisory Committee: H. Barrett Davis, Yetta G. Mitchell, William S. Tacey  
 Delegate to Legislative Assembly: Wayne E. Brockriede

## PERSONAL AND SOCIAL PSYCHOLOGY OF SPEECH

Chairman: Wayne N. Thompson  
 Vice-Chairman: John W. Black  
 Secretary: Dean C. Barnlund  
 Advisory Committee: Andrew T. Weaver, Clarence T. Simon, Donald G. Sikkink  
 Delegate to Legislative Assembly: Ernest G. Bormann

## RADIO-TELEVISION-FILM

Chairman: Edgar G. Willis  
 Vice-Chairman: Samuel L. Becker  
 Secretary: David R. Mackey  
 Advisory Committee: Robert Haakenson, D. Glenn Starlin, Leo A. Martin  
 Delegate to Legislative Assembly: Bruce A. Linton

## RHETORIC AND PUBLIC ADDRESS

Chairman: Carroll C. Arnold  
 Vice-Chairman: Ernest J. Wrage  
 Secretary: Margaret L. Wood  
 Advisory Committee: Douglas Ehninger, Robert G. Gunderson, A. Craig Baird  
 Delegate to Legislative Assembly: W. Norwood Brigance

## SPEECH AND HEARING DISORDERS

Chairman: R. Corbin Pennington  
 Vice-Chairman: John Moncur  
 Secretary: Jane Dorsey Zimmerman  
 Advisory Committee: Mildred F. Berry, Severina E. Nelson, Letitia Raubichek  
 Delegate to Legislative Assembly: Hilda Fisher

## SPEECH FOR RELIGIOUS WORKERS

Chairman: P. Merville Larson  
 Vice-Chairman: Lionel Crocker  
 Secretary: Paul D. Brandes



**SPEECH FOR FOREIGN AND BILINGUAL STUDENTS**

Chairman: Elizabeth Carr

Vice-Chairman: A. T. Cordray

Secretary: Jeanne E. Miles

Advisory Committee: Eva G. Currie, Rebecca E. Hayden, Claude L. Shaver

Delegate to Legislative Assembly: A. T. Cordray

**SPEECH IN THE ELEMENTARY SCHOOL**

Chairman: Geraldine Garrison

Vice-Chairman: Dorothy G. Kester

Secretary: Jean C. Ervin

Advisory Committee: Julia C. Piquette, Elise Hahn, Mardel Ogilvie

Delegate to Legislative Assembly: James E. Popovich

**SPEECH IN SECONDARY SCHOOLS**

Chairman: Waldo Phelps

Vice-Chairman: Maybelle Conger

Secretary: Freda Kenner

Advisory Committee: Betty May Collins

Bea Olmstead, Yetta G. Mitchell

Delegate to Legislative Assembly: Wanda Mitchell

**UNDERGRADUATE SPEECH INSTRUCTION**

Chairman: Henry L. Ewbank, Jr.

Vice-Chairman: Iline Fife

Secretary: Caroline L. Drummond

Advisory Committee: Alan W. Huckleberry, Thomas Sawyer, Dana M. Woodbridge

Delegate to Legislative Assembly: Donald L. Hargis

**VOICE, PHONETICS AND LINGUISTICS**

Chairman: Johnnye Akin

Vice-Chairman: Hilda Fisher

Secretary: Eva G. Currie

Advisory Committee: Claude M. Wise, Eleanor M. Luse, C. K. Thomas

Delegate to Legislative Assembly: Johnnye Akin

**BUDGETS SUBMITTED BY FINANCE COMMITTEE AND APPROVED BY  
ADMINISTRATIVE COUNCIL AND LEGISLATIVE ASSEMBLY  
AT THE 1956 CONVENTION**

	Tentative Budget 1956-1957	Revised Budget 1956-1957	Proposed Budget 1957-1958
<b>Publications:</b>			
<i>The Quarterly Journal of Speech</i> .....	\$10,200.00	\$11,000.00	\$11,000.00
<i>Speech Monographs</i> .....	4,000.00	5,700.00	4,500.00
<i>The Speech Teacher</i> .....	5,400.00	6,400.00	6,400.00
<i>Directory</i> .....	2,750.00	3,200.00	3,200.00
Special Printing .....	500.00	1,300.00	700.00
Repurchase of Old Copies .....	250.00	500.00	500.00
<b>Printing and Mimeographing:</b>			
Stationery .....	1,000.00	600.00	600.00
New Solicitations .....	1,000.00	1,000.00	1,000.00
Renewals .....	250.00	500.00	500.00
Placement .....	500.00	500.00	500.00
Convention .....	2,000.00	2,000.00	1,500.00
<b>Personnel:</b>			
Officers and Committees .....	1,500.00	2,000.00	2,500.00
Secretary and Clerical .....	15,000.00	16,200.00	16,500.00
<b>Dues and Fees:</b>			
American Council on Education .....	200.00	200.00	200.00
AETA Share of Convention Fee .....	500.00	750.00	250.00
Commissions and Discounts .....	1,000.00	1,000.00	1,000.00
Bank Charges .....	25.00	.80.00	100.00
Secretary's Bond and Audit .....	300.00	350.00	350.00
<b>Other Expenses:</b>			
Postage and Distribution .....	3,000.00	3,000.00	3,000.00
Binding .....	700.00	700.00	700.00
Telephone and Telegraph .....	300.00	300.00	300.00
Insurance .....	200.00	200.00	200.00
Convention Expense .....	1,000.00	2,000.00	2,000.00
Depreciation .....	500.00	1,000.00	1,000.00
Provision for Doubtful Accounts .....	500.00	500.00	500.00
Office Supplies and Service .....	1,000.00	1,000.00	1,000.00
	<b>\$53,575.00</b>	<b>\$61,980.00</b>	<b>\$60,000.00</b>
Replacement of Old and Purchase of New Equipment .....	500.00	1,000.00	500.00
Purchase of Carload of Paper .....			4,000.00
Reserve Fund for Permanent Headquarters .....			1,500.00

# REPORT ON THE SAA PLACEMENT SERVICE

During the period from 1 September, 1955 to 1 September, 1956, over 440 vacancies were reported to the SAA Placement Service. During the previous year, 430 were reported. Openings were in private clinics, public schools, junior colleges, colleges and universities. The distribution was as follows:

Universities and colleges	335
High Schools	43
Graduate assistantships	23
Clinics	38

The college vacancies were distributed among the subject matter fields as follows:

Public Address	163
Radio and Television	34
Speech Correction	111
Interpretation	6
Voice and Phonetics	10
Theatre: Directors	38
Technical Theatre	40
Other Positions	4

Again this year the principal demand was in the fields of public address, speech correction, and theatre. Many employers are still seeking persons who are qualified to teach in two or more areas. Persons who wish to specialize have the best chance of finding positions in the areas of debate, radio and television, technical theatre, and speech correction.

Fifty per cent of the college offerings were at the level of instructor. However, a comparison of 1954-1955 with 1955-1956 shows that there was a significant tendency of the administrators to offer prospective teachers the rank of assistant professor.

The salaries offered in 1955-1956 were on the average approximately \$500 higher than those offered in 1954-1955.

# REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee of the Speech Association of America submits the following nominations in accordance with the provisions of the Constitution and By-Laws. The persons elected from this list will take office January 1, 1958.

## FOR SECOND VICE-PRESIDENT (One to be elected)

Kenneth G. Hance, Michigan State U.  
Orville A. Hitchcock, State U. of Iowa

## FOR THE ADMINISTRATIVE COUNCIL

(Two to be elected)

Elizabeth Carr, U. of Hawaii  
Thorrell Fest, U. of Colorado  
James Henning, U. of West Virginia  
Robert T. Oliver, Pennsylvania State U.

## FOR THE LEGISLATIVE ASSEMBLY MEMBERS AT LARGE

(Thirty to be elected for a three year term)

Martin P. Andersen, U. of California at Los Angeles  
Paul R. Beall, Annapolis, Md.  
Paul Boase, Oberlin Col.  
Sam Boyd, Jr., West Virginia U.  
J. Calvin Callaghan, Syracuse U.  
Harvey Cromwell, Mississippi State Col. for Women  
Carl Dallinger, State U. of Iowa  
Hugo David, Michigan State U.  
H. Barrett Davis, Lehigh U.  
Mrs. Louise Davison, Atlanta, Ga.  
Milton Dobkin, Humboldt State Col.  
Alice Donaldson, Clayton H. S., Clayton, Mo.  
Randolph Edmonds, Florida A & M  
Douglas Ehninger, U. of Florida  
Carl D. England, Dartmouth Col.  
Jean C. Ervin, Arlington, Va., Public Schools  
Father J. Lawrence Flynn, Milford Novitiate, Milford, Ohio  
Charles M. Getchell, U. of Mississippi  
Edna Gilbert, Minot State Teachers Col.  
Mrs. Doris Goodrich, Rochester Public Schools, Rochester, Minn.  
L. Day Hanks, John Marshall H. S., Los Angeles, Calif.  
Elbert Harrington, U. of South Dakota  
Ray J. Harshfield, Eastern Montana Col. of Education  
Lois S. Holladay, West Phoenix H. S., West Phoenix, Ariz.  
Robert T. Holland, State U. of Iowa  
Sara M. Ivey, U. of Arkansas  
Charles A. Jones, State Col. of Washington  
C. Robert Kase, U. of Delaware  
Mary E. Latimer, Madison Col.  
L. Poe Leggette, George Washington U.  
Leroy Lewis, American Institute of Banking, New York, N. Y.  
William J. Lewis, U. of Vermont  
Charles Lindsley, Occidental Col.

Jane S. Ludgate, State Teachers Col., Edinboro, Pa.

Ralph McGinnis, Montana State U.

Virginia R. Miller, Wellesley Col.

Dorothy E. Miniace, U. of Wisconsin-Milwaukee

Wilbur E. Moore, Central Michigan Col.

Lawrence H. Mouat, San Jose State Col.

Ordean Ness, U. of Wisconsin

Mardel Ogilvie, Queens Col.

Florence Pass, Ensley H. S., Birmingham, Ala.

John Penn, U. of North Dakota

Hoyt Rawlings, Central H. S., West Allis, Wis.

Charles Redding, Purdue U.

Ross Scanlan, Col. of the City of New York

Leona Scott, Arkansas State Teachers Col.

Franklin R. Shirley, Wake Forest Col.

Anne Simley, Hamline U.

Ronald Sleeth, Garrett Biblical Inst.

Bess Sondel, U. of Chicago

C. Horton Talley, Southern Illinois U.

Don W. Terry, West Miami Jr. H. S., West Miami, Fla.

Howard Townsend, U. of Texas

Donald Veith, Chico State Col.

Lillian Vorhees, Fisk U.

Annetta L. Wood, Douglass Col., Rutgers U.

John Wilson, Cornell U.

Oretha Whitworth, Amarillo Sr. H. S., Amarillo, Texas

Leland Zimmerman, U. of Florida

#### GEOGRAPHICAL AREA MEMBERS

##### Eastern Area: Three Year Term

(Four to be elected)

Helen V. Cushman, Slippery Rock State Teachers Col.

Ruth Damon, Russell Sage Col.

Dorothy R. McConkey, Memorial Jr. H. S., Passaic, N. J.

Carol E. Prentiss, Stearns H. S., Millinocket, Me.

Vernon E. Rank, State Teachers Col., Oswego, N. Y.

Edward Shanken, U. of New Hampshire

Nadine Shepardson, Mount Holyoke Col.

Lloyd Welden, Sr., West Virginia U.

##### Central Area: Three Year Term

(Four to be elected)

John Black, Ohio State U.

Albert Croft, U. of Oklahoma

William M. Dawson, U. of Wisconsin H. S.

Alfred Edyvean, Butler U. Divinity School

Patricia McIlrath, U. of Kansas City

Clara Mawhinney, Bradley U.

Edgar E. Willis, U. of Michigan

Sister Annerose Wokurka, Cathedral H. S., St. Cloud, Minn.

##### Western Area: Three Year Term

(Four to be elected)

Mrs. Sue W. Earnest, San Diego State Col.

John A. Grasham, Los Angeles City Col.

Theodore W. Hatlen, Santa Barbara Col.

Theodore Karl, Pacific Lutheran Col.

Elwood Kretsinger, U. of Oregon

Alonzo Morley, Brigham Young U.

Kathleen Pendergast, Seattle, Wash., Public Schools

Mrs. Rowena H. Roberts, Colorado Springs H. S., Colorado Springs, Colo.

##### Southern Area: Three Year Term

(Four to be elected)

Stanley Ainsworth, U. of Georgia

Glenn Capp, Baylor U.

Betty May Collins, Technical H. S., Memphis, Tenn.

William P. Dorné, Alabama Polytechnic Inst.

H. Hardy Perritt, U. of Alabama

Alma Sarett, U. of Florida

Claude Shaver, Louisiana State U.

Mrs. Helen M. Torrance, Robert E. Lee Jr. H. S., Orlando, Fla.

#### PROVISIONS GOVERNING NOMINATION AND ELECTION

We reprint below provisions of the new Constitution and By-Laws of the Speech Association of America which are immediately relevant to the report of the Nominating Committee published on the preceding pages.

#### From the Constitution

##### ARTICLE IX

##### The Legislative Assembly

Section 1. The Legislative Assembly shall be a representative body composed of the following members of the Speech Association of America: (1) ninety members elected at large, thirty each year for a term of three years; (2) forty-eight members elected from four geographical areas, on ballots cast by members of the Association resident in the respective areas, sixteen each year (four from each area) for a term of three years from candidates recommended to the Nominating Committee by regional and state associations and/or other candidates proposed by the Nominating Committee; (3) a representative of each Interest Group; (4) the Presidents and Executive Secretaries or designated representatives of the following regional associations: the Speech Association of the Eastern States, the Central States Speech As-

association, the Southern Speech Association, the Western Speech Association, and the Pacific Speech Association; (5) one member chosen for a term of one year by each of the following national organizations: the American Speech and Hearing Association, the American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and by other associations or federations that may hereafter be recognized by the Administrative Council and by the Legislative Assembly.

#### From the By-Laws

##### ARTICLE III

Section 3. The Nominating Committee shall propose at least two members of the Association for each office in which succession is not automatic, at least four members for the two places on the Administrative Council, at least sixty members for thirty delegates-at-large in the Legislative Assembly, and at least thirty-two members for the sixteen representatives of geographical areas in the Assembly.

Eight candidates shall be named from each of the four following geographical areas:

(1) the New England states, the Middle Atlantic states (New York, New Jersey, Pennsylvania, Delaware, Maryland, and West Virginia), District of Columbia, Puerto Rico, Virgin Islands, Quebec, and the Maritime Provinces of Canada;

(2) the Central states (Ohio, Michigan, Indiana, Wisconsin, Illinois, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma), and Ontario, Manitoba, and Saskatchewan in Canada;

(3) the Southern states (Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas), and the Canal Zone;

(4) the Western states (Montana, Wyoming, Colorado, New Mexico, Idaho, Utah, Nevada, Arizona, Washington, Oregon, California), the territories of Hawaii and Alaska, the Philippine Islands, and Alberta and British Columbia in Canada.

From these respective geographical areas the regional and state associations may recommend candidates to the Nominating Committee, nominations to be in the hands of the Chairman of the Committee not later than the first day of the annual meeting.

The Chairman of the Committee shall check with the Executive Secretary on the status of the membership of all nominees. The report of the Committee shall be published in the

second issue of *The Quarterly Journal of Speech* and of *The Speech Teacher* following the election of the Committee.

Section 4. Any twenty-five members of the Association may make additional nominations by submitting them to the Executive Secretary not later than three months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of *The Quarterly Journal of Speech* and of *The Speech Teacher*.

#### CORRECTION

Springfield, Missouri

21 October, 1956

To the Editor of *The Speech Teacher*:

It has been called to my attention that a note in the September, 1956, *Speech Teacher*, under "The Bulletin Board" ["During the summer Carrie Rasmussen taught classes in creative dramatics and in communications at Drury College, the first speech courses ever offered there."], perhaps is a bit misleading. . . . If you read the note your impression seems to be that Miss Rasmussen taught the first [speech] courses ever offered at Drury College . . .

Drury College has offered an undergraduate program in speech since its founding in 1873. This program has been carried on by many capable and inspiring teachers. In 1953 Drury College inaugurated a program in graduate study leading to the degree of Master in Education. It was in this program that Miss Rasmussen taught during the summer of 1956.

During the past year Drury College has expanded its offerings in Drama by appointing Mr. Warren W. Pickett Instructor in Drama, in addition to the regular staff in speech.

This letter is not intended to be a criticism of Miss Rasmussen or of yourself, but I thought you would like to make this correction for your own record.

Sincerely,

ROBERT L. WILHOIT,  
Drury College

[Editor's Note: As Waldo Phelps, Editor of "The Bulletin Board," submitted his copy to the office of *The Speech Teacher*, the final phrase of the note to which Professor Wilhoit refers read, "the first *such* courses ever offered there." The substitution of "speech" for "such" was, of course unintentional. Although there is a great temptation to avoid assigning responsibility for the error, it is only fair to state that it was neither a secretarial nor a printer's mistake, but entirely an editorial one.]



# BOOK REVIEWS

L. LeRoy Cowperthwaite, *Editor*

**THE MAN WHO WOULD PREACH.** By Robert E. Keighton. Nashville: Abingdon Press, 1956; pp. 128. \$2.00.

**THEY WHO PREACH.** By John Malcus Ellison. Nashville: Broadman Press, 1956; pp. xii+180. \$2.50.

**LIFE AND LANGUAGE IN THE OLD TESTAMENT.** By Mary Ellen Chase. New York: W. W. Norton & Company, 1955; pp. 201. \$3.00.

**THE BURDEN OF THE LORD.** By Ian Macpherson. Nashville: Abingdon Press, 1955; pp. 157. \$2.75.

**PRINCIPLES AND PRACTICE OF PREACHING.** By Ilion T. Jones. Nashville: Abingdon Press, 1956; pp. 272. \$3.75.

**HOW TO PREACH TO PEOPLE'S NEEDS.** By Edgar N. Jackson. Nashville: Abingdon Press, 1956; pp. 191. \$2.75.

Publishers have become impressed anew with the need for printed materials to aid in the improvement of religious address for both private and public ministrations. Recently they have produced something of a flood of books dealing with the religious speaker (as personal counselor and as pulpit preacher), the speech, the congregation (audience), and the occasion (particularly occasions of worship, teaching, and evangelism). In many respects the materials represent quantity rather than a wealth of new insights and creative imagination. However, in almost every case they bear increased emphasis on audience-centered planning and presentation, and on the concept of long-range preparation of a dedicated, God-called man, led by the Holy Spirit, to do a whole job of communicating with the people to promote their spiritual growth.

The role of the religious speaker in Christian life and work occupies most of the attention of Messrs. Keighton and Ellison. In emphasis these authors are in the tradition of most early homiletics in America. Each writer presents his observations and deductions regarding the person and place of "the speaker for God" in the social order on the basis of conservative Christianity: Mr. Keighton writing from expe-

rience as a preacher and teacher in the North, Mr. Ellison, in the South. Each has succeeded in projecting his own mature personality through the pages in the spirit of "My son in the ministry, here are the problems you face as you prepare to do the most important job of communicating in the world!"

Mary Ellen Chase underscores establishment of the relation of speaker to audience by means of commonly understood symbols of experience, character, and longing. Her contribution is of particular value for students of all classes who would orally interpret passages of the Old Testament. Writing from a background not only as teacher of Old Testament literature for twenty years, but also as learner of Biblical passages in the home for a lifetime, Miss Chase presents with simplicity and vividness a reliable interpretation of the Hebrew mind, imagination, and language for the beginning student. In this connection, one professor of Old Testament languages remarked that he hoped students would proceed more deeply into a study of the problem, but Miss Chase's analysis ought to take one farther down the road of effective reading of the Scriptures than he would go if his materials for preparation included only the King James Version!

The more a student tries to master the principles and practice of preaching to "today's congregations in today's world," the more specific help he seeks in knowing how to preach to meet the needs of each person in those congregations. For this reason, the volumes by Messrs. Jones and Jackson are closely related. Mr. Jones' book has already been given a place in the supplementary materials in homiletics at Southern Baptist Theological Seminary. And Mr. Jackson's work brings into one volume many of the items and insights that certain seminary professors have been disseminating among students in an effort to develop better counselors among religious speakers. Both writers base their views on the concept of the religious speaker as the "sharer of good news." And they emphasize the peculiarity of that news: in its nature, classification, analysis, composition, and delivery the speech of the Christian speaker differs from that of others.

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According to Mr. Jones, the message is to be delivered as a divine commission in order "to accomplish certain results that can be attained in no other way." Thus, he does little more than bring the traditional homileticians up to date. (Parenthetically, the treatment of the speech mechanism in his manuscript should have received careful evaluation. Shade of Colby!) Generally, Mr. Jones confines himself to the pastor's study, and to the pulpit as a public office and God-given right.

In contrast, Mr. Jackson treats of the same locations (occasions, or environments) as does Mr. Jones, but in developing his thesis and in detailing his materials he transports the student (at least by implication) into the psychiatric ward, the dark street corners of the mind, and the wind-swept bedrooms of sleepless people who will ultimately become hearers of the pastor-preacher-counselor. Thus, Mr. Jackson fuses his knowledge of psychodynamics and psychotherapy, practical experience as a Methodist pastor, and scientific research carried on in the New Rochelle Guidance Center. The printed results make good reading. At the same time, they offer interesting examples of the trend on the part of alert preachers (speakers) to attack the problems of their congregations (audiences) with whatever resources (materials and techniques) they can find, whether in the religious or the secular field. Furthermore, the book contains numerous sermon plans or outlines that might require adaptation before their use in certain places, but which would please teachers of speech composition who are "problem-solving, person-centered instructors." The plans would truly disturb the traditionalists who are still thinking of establishing good audience relations by means of sermons (or speeches) constructed only on the basis of (1) the introduction, (2) points one, two, and three, and (3) the conclusion. Therefore, Mr. Jackson has produced a handbook to lay on the study table of religious speakers prone to dwell in ivory towers! In thus producing, he (more than any of the other authors cited herein) has made a valuable contribution to the literature of religious address. Would that more writers would "go and do likewise!"

CHARLES A. MCGLOM,  
Southern Baptist Theological Seminary

SELECTED SPEECH TOPICS. By Wolfred A. Dahlberg. Palo Alto, California: Pacific Books, 1955; pp. 30. \$0.25.

"What can I speak about?" is a question a student often asks his teacher of public

speaking. Especially in these days of large classes and inadequate staffs, to help each individual student select for each speech the topic which seems to suit him best requires burdensome time and energy. To relieve (at least partially) the dogged teacher of speech of this chore, Wolfred Dahlberg has put together a thirty-page booklet listing speech topics, grouping them according to twenty-five subject areas, ranging from "Agriculture" through "Speech Correction." The topics are further classified within each of the subject assignments, i.e., to inform, to convince, to persuade, and to entertain.

The low cost of this booklet makes it an accessible and valuable addition to the regular textbook for all students of public speaking.

ROBERT C. JEFFREY,  
University of Virginia

DISCUSSION. By William S. Howell and Donald K. Smith. New York: The Macmillan Company, 1956; pp. viii+292. \$4.00.

The authors of *Discussion* have produced a book which is in many ways superior. It is not one, however, which beginning students will readily and easily use. It is heavily weighted with solid content materials, including a detailed treatment of sign reasoning and reasoning from concomitant variation. It even includes sections dealing with such statistical complexities as calculating coefficients of correlation, sampling, ranking, polling, and graphing! It has a whole chapter on reasoning from various forms of comparison, another on generalizing, and a third on reasoning by implication or alternation. The chapters (XII and XIII) on "Interpersonal Relations in Discussion" and "Language in Discussion" both show a thorough appreciation of the principles of general semantics and an understanding of the limits and applicabilities in discussion of this new and interesting approach to life itself. The authors give no attention, however, to techniques of research, to note-taking, or to the process of outlining—perhaps assuming that the students have already mastered such skills.

The authors have frankly based their approach to discussion on what they call in Chapter IV "A System of Problem Solving." Like most carefully-developed "systems," this one is practical, yet inflexible. Using the traditional Dewey steps as a basis, Howell and Smith suggest that the complete act of reasoning occurs in three major stages: the inductive analysis of evidence, generalization, and the deductive application of generalizations. With-

in this framework they group the usual steps in the discussion pattern. Early in the book, in a highly interesting section, the authors point out that effective discussion seems to be dependent upon a good "balance of [the] dialectical, investigative, and human-relations skills" [page 17].

Certain other sections of the book are of special interest and excellence. For example, Chapter XIV, dealing with ways of evaluating a discussion group, is highly practical for the teacher as well as for the student-critic. Chapters XV and XVI are valuable to the leader or participant as a means of evaluating his own contribution to the group and its considerations. In these chapters the authors offer examples of good and bad procedure, which greatly help to make concrete the usual vague generalities of a criticism blank filled with such un-indexed items as, "Does the participant's manner of disagreeing or criticizing promote group harmony?"

At the end of the book the authors include an outline for a thirty-meeting college course using this textbook. In it they suggest only three formal performance assignments, and I seriously question whether or not this number is sufficient. In their outline they also assume that students can deal with in one week nearly a hundred pages on logic per se! Some might also quibble about the use of "roundtable" instead of "panel" as the correct term for the usual informal problem-solving group, or the use of "syllogism" as a substitute for "categorical deduction," and the complete omission of the application of syllogistic method to any other of the logical forms.

Despite my objections, however, there can be no question that this is a superior textbook.

DONALD H. ECROYD,  
*Michigan State University*

#### A MANUAL FOR BEGINNING DEBATING.

By Douglas R. Sherman. Detroit: Wayne State University Press, 1956; pp. 15. \$0.50.

Douglas R. Sherman wrote this short booklet for the purpose of acquainting "the beginning debater with some of the facts and techniques that he may find useful," and the hope that the material may assist the experienced debater as well. Unfortunately, the book fails to achieve its stated purpose, for it is too brief and incomplete to be of value to the beginning debater, and too simplified to aid the experienced one.

ROBERT C. JEFFREY,  
*University of Virginia*

OFFICIAL HANDBOOK OF THE OKLAHOMA HIGH SCHOOL SPEECH LEAGUE (rev. ed.). Compiled and edited by James Robinson. Norman: Extension Division, University of Oklahoma, 1956; pp. vi+81. \$1.00.

This handbook will be of value primarily to two groups of persons interested in the area of speech. The high school teachers who concern themselves with training students for interscholastic speech activities will find no dearth of materials on teaching aids covering virtually every activity, all of which are written by recognized experts in the areas of debate, public speaking, radio speaking, and dramatics. There is also an extensive annotated bibliography of recommended one-act plays, listing type of play, number of characters, royalty fee, and publisher.

Administrators of high school leagues comprise the other group that will find the handbook useful. They will be interested in the general rules and organization of the Oklahoma High School Speech League, and in the evaluation forms for specific events. Whether the administrator has a program already functioning or one in the embryonic stage of development, this handbook will offer suggestions which may prove valuable.

ROBERT C. JEFFREY,  
*University of Virginia*

PRINCIPLES OF THEATRE ART. By H. D. Albright, William P. Halstead, and Leona Mitchell. Boston: Houghton Mifflin Company, 1955; pp. xii+547. \$6.00.

Messrs. Albright, Halstead, and Mitchell have combined their knowledge of theatre to produce a new textbook, which they have written as a guide for students in a first course in the study of the theatre. Their combined years of association with the theatre express themselves so creatively and imaginatively that the result is a book which every student of the theatre will wish to have in his possession, and the teacher of theatre art will find himself with a textbook which his students will read and study with increasing enthusiasm.

The scope of the work is wide. It begins with a study of dramatic composition, which is followed by a provocative look into the art of acting. This is followed by a consideration of types of theatre and stage design. Last is a discussion of the problems confronting the theatre director. The authors include four appendices, which give definite and concise suggestions for student projects and exercises, notes on costuming and make up, and a fine

twelve-page bibliography. Printed in an easy-to-read type and a two-column format, the work includes over half a hundred fine production pictures, plus an equal number of drawings for clarification of the text.

The writers explain the aesthetic process by which the words and thoughts of a playwright are translated into theatre form and then projected to an audience in such a way as to interest both the theatre novice and the professional. Thus using this work as a textbook becomes a sharing between teacher and pupil as they read about and discuss techniques, terms, and objectives as they have grown in the field of dramaturgy. One is impressed by the way the authors have shown the correlation which should be evident between the work of the designer, costumer, and director if their combined efforts are to reveal the true mood and meaning as the playwright first set them on paper.

Section five, a study of direction comprising over a third of the book, is both stimulating and challenging. Thus the reader often feels as though the earlier pages were a preparation for reading this division. The authors discuss the director as administrator, leader, and interpreter, and the necessity of being all of these if the production is to reveal unity and proportion, thereby gaining an intellectual or emotional response from the audience.

The apprentice director becomes aware that he must consider all stimuli, including those of movement, of color, of design, of voice, of sound, of height, of light and costume if he is to develop an over-all pattern and set a distinct mood for the production.

Finally, the book has a very practical side as the authors discuss the director's relationship to the playwright, to the audience, the actor, the designer, the production heads, and the stage crew. He must be aware of audience' need, and of what they may accept. He must be aware of the temperamental need of his actors, that he praise or scold as the proper moment arrives. Finally, he must know that a good designer often has ideas to share, and that a good relation between designer and director often leads to far more stimulating performances.

The final chapter on the conduct of rehearsals will not always find the director in agreement, but it will find him reading to the very end. I feel that I have found a practical and impelling new book in *Principles of Theatre Art*, whether I use it as a textbook or as an addition to my library of theatre books.

EARLE E. CURTIS,

Kent State University

**THE ORESTEIA BY ÆSCHYLUS: AN ACTING VERSION.** By Robert A. Johnston. Boston: The Christopher Publishing House, 1955; pp. 139. \$2.50.

Workers in the field of educational theatre have been heartened in recent years by the increasing frequency with which classical drama appears in the production schedules of our college and university theatres. Some of us, however, are disturbed by the fact that this swing to the great plays of the past does not include (to any marked degree) the tragedies of ancient Athens. Many of us feel that this omission stems from a lack of good acting versions; that is, scripts which preserve the values of the originals while adapting themselves to the conditions of modern production and the capacities of modern audiences.

Dr. Robert A. Johnston has addressed himself to the task of preparing such acting versions, and it is our good fortune that he has selected for his first effort Æschylus' monumental masterpiece, *The Oresteia*. The resulting script makes it possible to present in one performance of standard length, using the facilities and techniques of the modern theatre, the whole of the only complete tragic trilogy which has come down to us from ancient Athens.

From the point of view of the director, this acting version has many virtues. It achieves a simplicity of diction quite in harmony with the spirit of the original; it furnishes complete and well-conceived stage directions; it speeds up the action and sharpens the dramatic impact for modern audiences by omitting some of the choral odes and breaking up others which are so long as to be tedious for theatre-goers unaccustomed to them; and it faithfully preserves Æschylus' unmatched technique of building to overpowering emotional climaxes. It is eminently actable in terms of our modern theatre.

Scholars may deplore a loss of lyricism resulting from the time-saving deletions in the choral odes; they may regret that dignity of language is frequently sacrificed for simplicity and clarity; and some readers may feel that the scene in the court of Athena takes questionable liberties in establishing a direct, almost prophetic relationship to political problems of our own day. But these considerations, in my opinion, are overbalanced by the fact that this version, without seriously damaging the original, provides a workable script which will encourage its production in our college and university theatres. It is an inviting portal through which



many may enter into a first acquaintance with a body of drama which remains today, after twenty-four centuries, an important part of our culture.

The book includes an excellent preface by Helen Karanikas, which the reader should examine before he proceeds to the text of the play.

G. HARRY WRIGHT,  
Kent State University

#### VOICE AND SPEECH HANDBOOK (rev. ed.).

By Louis Levy, Edward W. Mammen, and Robert Sonkin. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955; pp. v+138. \$2.35.

#### A DRILL MANUAL FOR IMPROVING SPEECH (rev. ed.).

By William Norwood Brigance and Florence M. Henderson. Philadelphia: J. B. Lippincott Company, 1955; pp. xxiii+276. \$4.00.

The *Voice and Speech Handbook* is a revision of the authors' earlier *Voice and Diction Handbook*. They have developed it as "a brief, practical text for a beginning course in speech for college students."

The relative emphasis and strength of the book are in seven chapters on voice and articulation, in which the arrangement of chapters and the quantity and purposefulness of practice materials appear adequate.

The adequacy of the remainder of the book, however, I must seriously question. In the first three chapters (covering fifteen pages) the authors have included a brief exposition of the "art of speaking," two chapters with thirty-one pages of principles of and exercises in oral reading, and two final chapters consisting largely of lists of words (including names of persons and places) purporting to present special problems in pronunciation.

If the beginning course is to serve other purposes than improvement in the mechanics of vocal production, this textbook is inadequate by reason of its omissions. For a beginning course in speech improvement, however, it will suffice, although the instructor may find it necessary to supplement it with additional practice materials and possibly further theoretical explanations.

*A Drill Manual for Improving Speech*, on the other hand, is a textbook exclusively for speech improvement, which the authors have organized around specific techniques they developed in Hawaii while working with students of foreign parentage. Its objectives fall into seven divisions: (1) seeking first an understanding of English rhythm; (2) attempting mastery of the sounds

of American speech; (3) mastery of two consonants appearing in the same syllable or in conjunction; (4) mastery of three or more consonants; (5) distinguishing closely-related vowel sounds; (6) entrenching speech habits through reading exercises in prose and poetry; and (7) seeking further to ramify special problems involved in consonant clusters.

Strengths of the book appear to be in the treatment of sounds in both stressed and unstressed syllables, extensive treatment of consonant clusters, the extensive amount of exercise material, and the inclusion of tests by John W. Black for measuring intelligibility and for recording progress.

Weaknesses appear in the unverified assumption that rhythm drills provide the most effective foundation for language development for all students and in the exclusion of phonetic oppositions in the drill material. The addition of a section summarizing the linguistic structure of the English language would probably enable the reader to see more clearly the organization of the textbook in relation to its objectives.

In all, however, this book merits serious consideration for the course in speech improvement.

DAVID B. STROTHER,  
University of Georgia

#### MODERN DRAMA FOR ANALYSIS (rev. ed.).

By Paul M. Cubeta. New York: The Dryden Press, 1955; pp. xii+785. \$2.75.

The objective of this book is to introduce the student to the contemporary theatre through the detailed study of certain plays which the compiler has chosen to illustrate the playwright's techniques and the artistic resources at his disposal. He recognizes that "because plays are written to be performed in the theatre, their full dimensions cannot be appreciated through reading alone."

My experience with the book as a textbook for a sophomore introduction to literature course in several classes has been satisfactory from almost every point of view. I am not completely satisfied with the editor's choice of plays. (No professor ever is!) Included (and numbered for reference) are (1) Shaw's *Arms and the Man*, (2) William Inge's *Come Back Little Sheba*, (3) O'Neill's *Anna Christie*, (4) Ibsen's *The Wild Duck*, (5) Tennessee Williams' *The Glass Menagerie*, (6) Sean O'Casey's *Juneteenth and the Paycock*, (7) Chekhov's *The Cherry Orchard*, (8) Thornton Wilder's *The Skin of Our Teeth*, and (9) Synge's *The Playboy of the*

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Western World. The first five are excellent choices. Students find them, as the editor intends them to be, "readable plays of intrinsic merit which admirably demonstrate the techniques of the playwright and the resources of the modern theatre." Except for its symbolism (of which the editor finds a sufficient amount in the other plays in this collection), number 4 is not so good a choice as either *An Enemy of the People* or *Hedda Gabler* would have been, as I have learned from experience. Number 8 is, I know (from seeing student performances at Kent State and Cornell Universities), excellent for the stage, but not, in my opinion, good enough reading for this type of textbook. And I should not have included both numbers 6 and 9, near-classics though they may be. I would have kept number 6 and (to show I have no prejudice against Ireland!) added Paul Vincent Carroll's *Shadow and Substance*, a play better calculated to appeal to the uninitiated.

Mr. Cubeta's editorial comment is most enlightening, and his questions are lively and suggestive for class reports and themes. Rather than to the teacher, he addresses them to the student, who is now beginning to learn something about the stage and the world of the theatre. I wish there had been such an anthology for "dramatic lit" courses when I was an undergraduate, for Mr. Cubeta throws light where it is needed, on the "dramatic" approach, and thus makes the "lit" a more meaningful experience than it would otherwise be.

T. M. H. BLAIR,  
Kent State University

TELEVISION AND RADIO: AN INTRODUCTION (2d ed.). By Giraud Chester and Garrett R. Garrison. New York: Appleton-Century-Crofts, Inc., 1956; pp. xv+652. \$6.50.

This book is a complete revision of an original edition which was out of date almost before its publication in 1950. Both radio and television broadcasting were then changing so very rapidly that a lasting description of the industry and its operations was virtually impossible. The revision is a complete rewriting

incorporating much new material. Now that broadcasting is more stable, the book should enjoy a reasonably long period of usefulness.

The publicity for the book describes it as encyclopedic. It is. As such, it has both advantages and shortcomings. The authors have packed a tremendous amount of factual information into a small space. As in the earlier edition, in Part One they deal with the history, organization, control, and social and economic impact of radio and television. In Part Two they describe the technical operations and production problems within various program types. They provide numerous examples and exercises. However, the abundance of data the authors include tends to obscure the interactions and interrelations of the component parts of the highly complex broadcasting industry. This obscuring is particularly noticeable in Part One, and it is evident to a lesser degree in Part Two. The great volume of detail forces on the writers an economy of expression which leaves the reader with the feeling that he has somehow missed something. The instructor's task will be, in most cases, one of clarification and synthesis, not one of providing supplementary factual material.

Though the book presents certain problems (and what textbook does not?), it is still one of the best introductory books in radio and television to come to my attention. It is as complete in detail as one could hope. It provides good background material about the broadcasting industry. It is usable as a production guide. It provides adequate advice to performers. It contains numerous and varied exercises. It is adaptable to either long or short courses.

The writers have been careful to avoid any obvious bias in their presentation of facts. Thus the instructor is free not only to place emphasis on those aspects of radio and television broadcasting which satisfy the purposes of his course, but also to analyze and interpret as his own knowledge and background dictate.

ROBERT H. STEWART,  
Western Reserve University

# IN THE PERIODICALS

Annetta L. Wood, *Editor*

Assisted by Carol Brinser, Dale D. Drum, and Marie Orr Shere

## GENERAL

BLANDING, TED. "A New Approach to an Old Problem," *Today's Speech*, V, 1 (January, 1957), 16-18.

The author, Executive Secretary of Toastmasters International, points out the importance of the present day emphasis on speech courses in the secondary school.

DANCE, FRANCIS E. X. "Speech Education for Physicians and Dentists," *Today's Speech*, V, 1 (January, 1957), 23-25.

In answer to the question, "Is there any need for speech training for physicians and dentists?" the author quotes Plato: "... he enters into discourse with the patient and with his friends, and is at once getting information from the sick man, and also instructing him as far as he is able, and he will not prescribe for him until he has first convinced him. . . ." There is also a quotation from Sir William Osler: "... the man who translates the hieroglyphics of science into the plain language of healing is certainly the most useful."

The author strongly urges requiring training in speech for medical personnel.

DE VINNEY, RUSSELL N. "Words Use Men," *Today's Speech*, V, 1 (January, 1957), 18-19.

In this essay the author points out the tendency to use "gobbledygook" in the place of language which can be easily understood. It should be required reading for teachers on all levels.

HENNINGS, JAMES H. "The Need for Speech Education," *Today's Speech*, V, 1 (January, 1957), 3.

"... the goal, objective, end of speech training is improved communicative ability. . . ." The author points out that the fact that ninety per cent of our general communication is by way of speech emphasizes the importance of this objective. Thus the public schools have a clear obligation to prepare and train their pupils in speech.

KRAMER, MAGDALENE. "Everybody Talks, but How?" *NEA Journal*, XLV (December, 1956), 561-563.

The teacher should give time and attention to speaking, listening, and analysis in the classroom, assuming certain responsibilities in the speech training of her pupils in addition to her regular duties. These additional responsibilities concern the development of good voice and speech, communication of ideas and feelings, development of technics for speaking situations, and providing special help for children with speech problems. The author gives concrete and practical suggestions to the classroom teacher to help her meet and act upon these responsibilities.

STEVENSON, GEORGE S. and MILT, HARRY. "Ten Tips to Reduce Teacher Tension" *NEA Journal*, XLV (December, 1956), 545-547.

Teachers of speech are aware of the effect of tension, and usually know methods of releasing it. Others who are subject to frequent attacks of frustration, irritation, and anxiety may not realize how much such tension can affect their speech and their work. They should profit from the suggestions the authors give in this article.

## PUBLIC SPEAKING

"Code for Contests in Public Speaking," *Today's Speech*, IV, 4 (November, 1956), 29-31.

At the annual convention of the Speech Association of the Eastern States a committee of six compiled this code, which the Association adopted in May, 1956. Anyone interested may receive a free offprint of the code by mailing a stamped, self-addressed envelope to Paul D. Holtzman, Department of Speech, Queens College, Flushing 67, New York. Copies in bulk are available at cost: 25 for \$1.50; 50 for \$2.00; 100 or more at \$2.50 per hundred. It is interesting to know that the code appeared in the *Congressional Record* for 19 July, 1956.

## PARLIAMENTARY PROCEDURE

CROCKER, LIONEL. "The Strategy of Parliamentary Procedure," *Today's Speech*, IV, 4 (November, 1956), 17-18.

Defining "strategy" as "planning," and rejecting any connotation of trickery, Professor Crocker enlivens his article by citing many instances in which wise strategy has won the field.

MASON, PAUL. "The Legal Side of Parliamentary Procedure," *Today's Speech*, IV, 4 (November, 1956), 9-14.

The author develops two points: (1) Parliamentary law is law, and (2) much of the material manuals of parliamentary law include is not parliamentary law. He states five basic laws and cites examples of court decisions concerning the legality of parliamentary practices in speech. The history of the development of parliamentary law in America which follows includes an interesting clarification of the place of *Robert's Rules of Order* in relation to parliamentary law.

O'BRIEN, JOSEPH F. "The Chairman and his Job," *Today's Speech*, IV, 4 (November, 1956), 19-20.

The author enumerates and explains the chairman's five chief responsibilities. The speech class would profit by reading this article.

REEVES, J. WALTER. "Nominations and Elections in Voluntary Organizations," *Today's Speech*, IV, 4 (November, 1956), 15-16.

The author briefly discusses the procedures of nominating and electing officers.

## DRAMATICS AND ORAL INTERPRETATION

BROWN, JOHN RUSSELL. "Shakespeare Festivals in Britain, 1956," *Shakespeare Quarterly*, VII (Autumn, 1956), 407-410.

Confining his remarks about the Old Vic's offerings to an uncomplimentary last paragraph, the author devotes the greater part of his essay to the Shakespeare Memorial Theatre at Stratford-on-Avon. Five scene designers and five producers, he writes, provided a season remarkable for its individualism. One might almost conclude, reading his evaluation of Margaret Webster's style of directing *The Merchant of Venice*, the outstanding comedians and costumes of *Love's Labour's Lost*, the Desdemona-ruled *Othello*, the lively underworld of Anthony Quayle's production of *Measure for Measure*, and the protagonist's interpretation of *Hamlet*, that the critic is asking himself, "But is it Shakespeare?"

EDINBOROUGH, ARNOLD. "Consolidation in Stratford, Ontario," *Shakespeare Quarterly*, VII (Autumn, 1956), 403-406.

Anyone seeking evidence that drama has therapeutic powers for society's ills will find it in the account of *Henry V* played by a cast including French Canadian, British Canadian, and English actors. The reviewer expresses regret for the omission of much of the poetry in the production. He likewise comments that the other offering of the season, *The Merry Wives of Windsor*, is not a play which contains much poetry, but is rather "a play which can be acted and not spoken."

HETLER, LOUIS. "But Can he Act," *Players Magazine*, XXXIII (December, 1956), 52-54.

If his plan really works, the author has given all directors of high school and college plays a distinct aid in presenting this test of rhythm-sense, timing, physical control, and creative imagination. His account of instances in which his test has proved reliable makes interesting reading. The techniques he suggests for testing these latent abilities are also valuable teaching devices, as several years' experience in using them to develop these qualities demonstrates.

HILLIARD, ROBERT L. "Responsibility of University Drama," *Players Magazine*, XXXIII (December, 1956), 58.

Quoting *The Universities and the Theatre*, a book containing the text of a symposium on the topic, "Theatre in Education," at the University of Bristol, the author stresses the criticism of educational theatre for its neglect of "the broad purposes of education." He reports an experiment at Brooklyn College in which each of three departments chose a play from a list compiled by the Drama Club. The Department of Drama produced the plays for students and instructors in the courses for which the plays had immediate value and for the general college community. Subsequently plays were presented as reading performances in classrooms. The students and instructors who used the plays as a contribution to learning specific course materials were very enthusiastic. The author does not report actors' reactions, nor the drama instructor's evaluation of the learning they derived from the experiment.

HORN, ROBERT D. "The Oregon Shakespeare Festival, 1956," *Shakespeare Quarterly*, VII (Autumn, 1956), 415-418.

The Ashland, Oregon; Shakespeare Festival is reputed to be "America's oldest organization devoted to the production of Shakespeare's



plays on the stage for which he wrote them." The author describes a characteristic program, the outdoor theatre in which the plays are produced, and the source of the actors. He includes an account of B. Iden Payne's direction of *Cymbeline* and his playing of Friar Laurence in *Romeo and Juliet*. The author mentions some future plans, and regrets the absence of some others. He praises highly the activities associated with the plays, notably Dr. Margery Bailey's classes at the Institute of Renaissance Studies.

HOSLEY, RICHARD. "The Second Season at Stratford, Connecticut," *Shakespeare Quarterly*, VII (Autumn, 1956), 399-402.

A careful description of the new physical plant follows praise of the revitalization of the American Shakespeare Festival Theatre Company. The reviewer's attention to the details of staging makes this article valuable reading for any director planning to produce *King John*, *The Taming of the Shrew*, or *Measure for Measure*.

JEROME, JUDSON. "Shakespeare at Antioch," *Shakespeare Quarterly*, VII (Autumn, 1956), 411-414.

In its fifth season under the direction of Arthur Lithgow, Antioch College achieved its aim of "finishing Shakespeare." In short, all thirty-six of his plays have now been presented to audiences at the Yellow Springs outdoor theatre and (last season) at the Toledo Zoological Gardens amphitheatre. The 1956 program included *All's Well that Ends Well*, *Love's Labour's Lost*, *A Comedy of Errors*, *Measure for Measure*, *Much Ado about Nothing*, *Hamlet*, and *King Lear*. The author praises the first three offerings, found the fourth "relatively dull," the next, "brilliant." *Hamlet*, in spite of its clarity, was a disappointment, but *King Lear* seems to have been all the reviewer could have asked, and the season's triumph.

KIRCHBAUM, NORMAN. "It Started with the Greeks," *Players Magazine*, XXXIII (December, 1956), 56.

The author expresses briefly and clearly a common-sense attitude toward the problem of costume plays.

MCCALMAN, GEORGE. "Theatre," *Today's Speech*, V, 1 (January, 1957), 5-6.

There are many rewards for the student, actor or non-actor, who participates in the production of plays. Experience in acting provides opportunities for improving speech, in-

creasing poise and understanding of people, and strengthening the capacity for insight and perception.

MAGON, JERO. "Cyclorama Lighting," *Players Magazine*, XXXIII (December, 1956), 57.

The author gives suggestions for making and lighting a cyclorama for a puppet theatre.

KRAMER, MAGADALENE. "Oral Interpretation of Literature," *Today's Speech*, V, 1 (January, 1957), 4-5.

The educational outcome of the study of oral interpretation is valuable in professional life. The necessity to read poetry, stories, and plays cuts across many fields of work. Aside from this consideration of the value of such training there is the fact that it enriches everyday thinking and improves communication.

PAYNE, DARWIN R. "Unit Scenery," *Players Magazine*, XXXIII (December, 1956), 59, 62.

The author's experience in devising scenery for a production of *The Crucible* at Southern Illinois University may help bring that and other multiple-set plays into theatres where they have heretofore been ruled out as possible productions. Stressing the importance of good lighting, the article suggests at least one way of solving the problem of scenery.

SELLMAN, PRISCILLA M. "The Old Globe's Sixth Season in San Diego," *Shakespeare Quarterly*, VII (Autumn, 1956), 419-422.

A visit to San Diego in the summer offers a side trip in time. Visiting the reopened (1947) Old Globe in Balboa Park, in the setting Thomas Wood Stevens prepared in 1934 for the California Pacific International Exposition, one can watch nightly entertainment on the green, including madrigal singers and a resurrected Queen Elizabeth. Afterwards one proceeds to the theatre to see a Shakespearean play.

In 1956 *A Midsummer Night's Dream* and *Richard II* were the two plays by Shakespeare. Stefan Zweig's adaptation of Ben Jonson's *Volpone* was the third offering. The *Dream* (for what reason is not clear) appears to have struck an oriental note, particularly in music and costume. As a result, the author considered that "a ripe sense of display . . . tended to obscure the meaning of the play." *Richard II* seems to have hewed more closely to the traditional line in performance. However, the reviewer considered both it and *Volpone* too long. According to current plans, B. Iden Payne will direct a series of plays for 1957.

SPRAGUE, ARTHUR COLBY. "Shakespeare on the New York Stage, 1955-1956," *Shakespeare Quarterly*, VII (Autumn, 1956), 393-398.

This fairly comprehensive review of the works of the bard offered to New York City audiences holds much of interest for both those who saw them and those who did not. The author's intimate knowledge of the texts of the plays is evident in his enumeration of liberties taken with the scripts, some of which he condones, and others of which he deplors.

ADLER, SOL. "A Test of Stutterers' Attitudes Regarding Humor about 'The Handicapped,'" *The Southern Speech Journal*, XXII (Winter, 1956), 79-84.

This article is a report of a study of the reactions of 23 stutterers to jokes about defects or handicaps. A control group of 23 non-stutterers listened to and rated the same jokes. The author reports that "There was no significant difference in the way stutterers and their controls rated the twenty-one jokes about handicaps" and "There was no significant difference in the way the stuttering group rated jokes about their own defect and defects other than stuttering."

JOHNSON, WENDELL and ELLISON, JEROME. "I was a Despairing Stutterer," *The Saturday Evening Post*, CCXXIX, 27 (3 January, 1957), 26-27, 72, 74.

Speech pathologists and therapists will find this article a popular presentation of Johnson's thinking on the subject of stuttering. Individuals who stutter, parents of stutterers, and their teachers, employers, and friends will find this article both encouraging and practical.

MULLENDORE, JAMES M. "Speech Correction and Audiology," *Today's Speech*, V, 1 (January, 1957), 7.

The training program for this professional field is not easy, but the work is extremely interesting. The speech and hearing therapist is the one who, living in a nation which takes pride in its principle of freedom of speech, makes it possible for handicapped citizens to take advantage of this right by helping them to acquire freedom for speech.

#### MOTION PICTURE, RADIO, AND TELEVISION

FOSTER, EUGENE S. "Radio and Television," *Today's Speech*, V, 1 (January, 1957), 6-7.

Radio and television are part of the broad field of speech. The principles of commun-

icating from a studio by means of air waves are identical with the principles of communicating by other media.

HARPER, WILLIAM A. "The Educational Television and Radio Center," *The Quarterly of Film, Radio, and Television*, XI (Winter, 1956), 197-203.

The basic philosophy that "television can supplement the educational processes of this country and enrich the lives of many Americans" has resulted in the establishment of a network of twenty educational television stations. For those who long for a clearer view of the status of educational television, Mr. Harper's article is the answer.

MACGOWAN, KENNETH. "The Screen's 'New Look'—Wider and Deeper," *The Quarterly of Film, Radio, and Television*, XI (Winter, 1956), 109-130.

With his accustomed readability, Professor Macgowan combines a history of the struggle between Hollywood and television with the history of the cinema, concluding with a series of questions he promises to answer in a later essay.

ZEBBA, SAM. "Casting and Directing in Primitive Societies," *The Quarterly of Film, Radio, and Television*, XI (Winter, 1956), 154-166.

Director Zebba's account of his experiences in the bush merit the label of "required reading" for the director on a holiday. The essay is as fascinating as the novel or adventure story it might well become. Certainly these stories about its production prepare audiences well for his forthcoming film, *Fincho*.

#### AUDIO-VISUAL AIDS

BILDERSEE, MAX U. "Sound Advice about Audio Materials and Equipment," *Educational Screen and Audio-Visual Guide*, XXXV (December, 1956), 518-520.

The author urges foresight in capturing on tape now, while "you are there," all the materials which may become history, whether of your school, community, or of the nation. He considers choosing the events to record, the advisability of using student crews for the recording, and "catching" out-of-school-hours events over local radio stations under the headings of "What?" "Who?" and "When?"

BUCHER, RUE, FRITZ, CHARLES E., and QUARENTILLI, E. L. "Tape Recorded Research: Some Field and Data Processing Problems," *The*

*Public Opinion Quarterly*, XX (Summer, 1956), 427-439.

Four years of experience in using tape recorders on the Disaster Project of the National Research Center of the University of Chicago provided the material for this article. The authors obtained nearly seven hundred taped interviews [what a wealth of raw material for the phonetician!] in eight field investigations. This experience enabled the authors to identify certain problems, to try various solutions for them, and to evaluate their relative effectiveness. They present their material clearly, and the article should readily hold the attention of any reader whose work involves use of recorded interviews.

DIERENFIELD, R. B. "Tape Reorders for Self-Evaluation," *Social Education*, XX (December, 1956), 378.

The author suggests four major factors in effective speech ("Volume, Pitch, Variation, Speed of Speech [and] Enunciation"), briefly describing each. He urges the teacher to record

his teaching of a lesson and to study the record with the aim of improving oral instruction. The author reports that this technique improves not only one's own teaching, but also that of his colleagues and student teachers.

HERRICK, MERLYN and RUARCH, HENRY C., Jr. "Better Ways to High Quality Tape Recording," *Educational Screen and Audio-Visual Guide*, XXXV (December, 1956), 514-515.

Two major reasons for a tape recorder's operating below par are the weight of the equipment and poor acoustics in the place of recording. The authors suggest that a cart on rollers for transporting the recorder will overcome the first of these difficulties.

They devote the rest of their article to the problem of poor acoustics, suggesting either alteration of the acoustic characteristics of the recording area or modification of the use of the microphone to compensate for poor acoustics. They suggest a variety of ways of making these two approaches.

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# AUDIO-VISUAL AIDS

Jon Hopkins, *Editor*

## DISCS

SONG AND SAY. By J. J. Thompson. Three albums of two 10" records each. 78 rpm. Jeri Productions, 2518 Hyperion Avenue, Los Angeles 27, California. \$3.50 per album.

Mr. Thompson has combined his talents as author and narrator with the musical talent of Henry Schelb to produce this series of records. In Album I-S119 he deals with [s] and [r], in Album II-S120 with [f] and [s], and in Album III-S121 with [θ] and [l]. He identifies each recorded sound with an animal, e.g., the "S-Snake Sound" and the "R-Rooster Sound." The sounds on the records are those which are most frequently defective in the speech of children from five and a half to eight years of age.

The format for the presentation of each sound is appropriate, and shows a knowledge of how to reach the young audience. There is an explanation of the articulation of the sound, a story (written and sung by the author) using the sound, listener participation in the story and song, and sound stimulation.

The quality of the recordings is as good as one can expect of a 78 rpm. pressing. The fidelity of speech reproduction is good. However, in isolation Mr. Thompson's [θ] and [s] cannot be distinguished from one another, although in connected speech they come through very well. There is a great deal of "slop" in the recorded groove, producing a high noise-to-signal ratio, which will probably become more annoying with repeated playings.

All things considered, however, this set of records should prove valuable to the speech correctionist as a rest from the usual drill and games and provide a change of pace for the children. The best endorsement I can think of came from a five-and-a-half-year-old who sat and listened to three records. At the end of the session she turned to her father and said, "Will you buy me those records?"

JOHN W. CRAWFORD,  
*College of the Pacific*

MASTER RECORDINGS IN ENGLISH LITERATURE. Alpha Records [Allyn and Bacon] XTV23862-XTV23869. Two albums of two 12" records each. 33 1/3 rpm. \$11.00 per album.

The first of these two albums is devoted to fifty-five lyric poems; the other contains thirteen narrative and nineteen dramatic verses. Among other benefits, these records bring the listener into tune with famous speeches from Shakespeare's plays, remembered from a high school course in beginning literature and from such recent productions as those of Sir Laurence Olivier and Maurice Evans on the screen and on television. The prologue to *Henry V*, for example, calls up echoes of Olivier's memorable motion picture.

This well-spoken anthology of recorded poetry reflects careful editing and a love of poetry. The two editors are the scholar-writer-actor, V. C. Clinton-Baddeley (who also functions as a reader in this series), and the teacher, Joseph Compton, who has been director of the English Festival of Spoken Poetry.

Believing that no one person can interpret equally well the works of all poets, the editors have provided a large group of readers, mostly British actors from the legitimate stage, films, and radio. The readers include Felix Aylmer, Jill Balcon, Robert Harris, Christopher Hassall, Pauline Letts, Stephen Murray, and Cecil Trouncer, as well as C. Day Lewis, Professor of Poetry at Oxford University. The listener can hear authentic dialects in the readings of James Stephens, the Irish poet, Dylan Thomas, the Welsh poet, and John Laurie, the Scots actor.

The readers achieve a compromise between the dramatic flair accompanying obvious elocutionary technique and the clear, direct, easy communication which modern listeners demand. The sepulchral quality of Coleridge's "Kubla Khan" draws upon vocal tremolo and dramatic whisper. And, especially in "The Fifteen Acres" (as translated from the Gaelic) a slow, measured rhythm tends to maintain a perpetual beat on the floor of the listener's mind.

The latter poem also reflects a rather unique feature of this literary collection. The author,



James Stephens (who died in 1950), reads aloud from his works, including his interpretation of his poem, "The County Mayo." Dylan Thomas joins Stephens and others for a choric reading of the whimsical and humorous "The Three Wise Men of Gotham."

At times "stage diction" calls attention to itself, thereby momentarily detracting from the meaning and feeling. We hear, for example, a "Song of Enchantment" delivered with a "broad a." A spelling pronunciation of "a" in "azure" accompanies dropping of postvocalic [r], and "solitary" is pronounced with only three syllables. The reader of William Blake's "The Tiger" emphasizes the seemingly sprung rhyme in "eye"-"symmetry" by sounding today's slurred ending for the latter word, thereby establishing easy understanding.

The editors have viewed a three-century span of English poetry, and have selected items with precision. They have succeeded in giving recognition to major periods of literature and to universal moods and emotions. Their reason for including Wordsworth's "The Solitary Reaper" is the report that "one modern critic has said that if he were asked to name the most representative poem in the English language, he would choose this one."

A booklet accompanies each album. These two booklets contain an essay on poetry and the need for increasing and improving its reading aloud, material on the main types of poetry featured in the anthologies, a general commentary on each poem, and biographical data about each poet represented. There are explanations of unfamiliar words which appear in the verses. There are two flexible cardboard "selecticators" which enable the listener to choose from the numerous grooves on the four large discs any specific poem he wishes to hear.

DAN SCULLY,

*Eastern Illinois State College*

## FILMS

### DOES IT MATTER WHAT YOU THINK?

British Information Services, 1945. Sound. Black and white. 15 minutes. Sale: \$55.00. Rental: \$3.00.

This film, the primary purpose of which is to stimulate, presents a series of graphic examples of instances in which it "does matter what you think." It says, in essence, that as discerning human beings we receive any number of opinions day after day, sift them, form our own opinions, and then (in some instances) gather with others who believe as we do in order to spread the word. The instances in the

film show that in the past, progress has been the result of what people thought and did—and that there is still much to be done.

Produced in England shortly after World War II, this film deals with problems peculiar to that place and time. I have some questions about its efficacy with American college audiences today. The time of production has affected the quality of the sound. Some portions are a bit difficult to understand after a decade or so; in spots the sound techniques are inadequate. The visual image is always clear and sharp.

There is no mention of evaluation of sources of opinion, or the amount of information necessary to form a sound opinion. In fact, there is no discussion of sound opinion per se. This seems to be a glaring omission. Likewise, the use of a clergyman and Hitler as symbols of good and bad limit the challenge to think to a somewhat conformist atmosphere.

My most serious reservation is this: Is there enough subject matter in the film to warrant using fifteen minutes of class time to show it? Since it serves only as an introduction to the problem, and offers no criteria for judgment or sampling, discussion (especially if applied to the students' immediate needs) would fulfill the purpose better.

The film's saving grace is a touch of British charm in spots. But, in my opinion, the teacher should use the film only if he has sufficient class time to spare and can continue with a more detailed study of the question.

HOWARD HILL JR.

*The Pennsylvania State University*

### HOW TO JUDGE AUTHORITIES. Coronet

Films, 1948. Sound. 10 minutes. Sale: \$50.00, black and white; \$100.00, color. Rental: \$1.75.

This film dramatizes in a colorful manner the problem of judging the reliability of an authority.

Bill, a high school student, consults his advisor about choosing his vocation. At the advisor's suggestion, Bill attempts to evaluate various authorities and their views concerning entering the legal profession. His sources for investigation include books, magazines, pamphlets, newspapers, and interviews. The conflicting opinions of the authorities throw Bill into a greater confusion and dilemma. At his advisor's recommendation, Bill makes a check sheet of standards of judgment in order to evaluate the authorities before he makes his decision. The standards Bill uses are (1) internal evidence,

(2) author's experience, and (3) his own experience.

Considering that it has a projection time of ten minutes (rather a brief span for discussing or dramatizing such an important subject), the film sets forth the idea fairly well. The high school teacher would find the film stimulating to his students, providing a thorough discussion followed its showing. The merit of the film is inherent in its effectiveness in introducing to high school students a unit on the importance of accepted and reliable authorities.

J. ROBERT EMMEL,  
*The Pennsylvania State University*

**HOW TO JUDGE FACTS.** Coronet Films, 1948. Sound. 10 minutes. Sale: \$50.00, black and white; \$100.00, color. Rental: \$1.75.

A reporter for a high school newspaper discovers just in time that his "hot scoop" about the principal is based on a few facts mixed with a great deal of rumor, inference, and supposition. With this situation as a background, the narrator explains "How to Judge Facts." He warns the viewer to "watch out" for irrelevant facts, false analogies, unverified assumptions, platitudes (as a time factor), and the "meanings" of words as they change in various contexts.

The title is rather misleading: "How to Judge the Statements of Others" would be considerably more accurate. At no time does the viewer learn what is included under the term "fact." Although the narrator urges the members of the audience to distinguish between fact and assumption, he provides no standard(s) for making such a distinction. Such statements as "Let's think carefully what our words mean" reveal an emphasis on words.

This film may serve high school teachers well in teaching students how to judge relevance,

analogies, and the significance of context, but its value for advanced students and adults is limited because the leading character's errors of judgment are extremely obvious.

JOHN K. BRILHART,  
*The Pennsylvania State University*

**MAKING YOURSELF UNDERSTOOD.** Encyclopedia Britannica Films, 1954. Sound. 14 minutes. Sale: \$62.50. Rental: \$2.25.

"An Introduction to Communication" is the subtitle of this very interesting little film. The producers have wisely chosen merely to introduce us to the vast field of communications, realizing that relatively little can be accomplished in the short space of fourteen minutes.

The film first establishes the need for good communications in all walks of life, the need that the policeman, housewife, lawyer, mother, and, of course, the student, each has for making himself understood.

The discussion of communications is in terms of basic components: the communicator, content, medium, audience, and response sought. Effective examples elaborate these components, with a good deal of emphasis on audience analysis.

An interesting section of the film is that showing the various effects a word or statement can have on different individuals. It stresses the concept that the emotional meaning of a word differs for various people. For instance, a speaker's saying he is a "friend of labor" certainly elicits different reactions from an individual who is pro-labor than it does from an executive who is having labor trouble.

In my opinion, *Making Yourself Understood* would serve as a good introduction to a course in oral or written communications.

JOSEPH CONAWAY,  
*The Pennsylvania State University*

# THE BULLETIN BOARD

Waldo Phelps, *Editor*  
Assisted by Ordean Ness

## ADDITIONS: NEW COURSES, CURRICULA, FACILITIES, AND FACULTY

With the adoption of new courses in speech therapy, Alabama Polytechnic Institute will offer a curriculum leading to basic certification in the American Speech and Hearing Association. A program has been initiated to offer master's degrees in co-operation with the educational guidance and counselling program of the Department of Psychology.

New members of the faculty of Central Michigan College are Gilbert Rau, Director of Forensics; William Skillman, Supervisor of Voice and Articulation Clinics; and Edna Wright, Visiting Instructor in Speech.

There has been a general administrative reorganization at Central Michigan. Wilbur E. Moore is now Dean of Psycho-Education Services; Keith Maxwell is Director of the Hearing Clinic; Rodney Everhart is Director of the Children's Clinic and the Intensive Summer Speech Clinic; Jean Mayhew is Director of the Reading Clinic; and Charles Poole is the Clinical Psychologist.

Fall appointments to the staff of the Department of Speech and Hearing Education of the Hamden, Connecticut, public schools included those of Barbara Bard, Celeste Hocs, and Rose-Marie Landrock.

Carl Weaver and DeWitte Holland are new members of the speech faculty at Denison University.

At Kent State University Thomas R. McManus is an Instructor in Public Address and Director of Debating; Donald E. Horace is a temporary Instructor in Speech.

There have been several additions to the Department of Speech at Louisiana State University for the current academic year: Irene Huenefeld, Assistant Professor of Costuming and Make-Up; George H. Gunn, Assistant Professor of Voice Science and Audiology; C. Wes-

ley Lambert, Television Producer; Arthur J. Jacobs, Program Director for Radio and Television; Andrew Rasbury, Assistant Technical Theatre Director; Mary Margaret Roberts, Valerie Smith, Lillian Hall, Mary Frances Hopkins, Joseph Mele, Billy Dean Parsons, Russell Everett, Jack Gravlee, and Jack Carter, Assistants in Fundamentals of Speech and Public Address; Winton J. Lemoine and Elizabeth Roberts, Assistants in Radio; Mary Neale Fissel, Assistant in Theatre; and Carolyn Jones, Edward Rynes, Gordon Duck, Beulah B. Rayner, Olga Marie Vaughn, and William Bryce Evans, Assistants in Speech Correction.

New appointments to the Department of Speech at Michigan State University include those of Kenneth G. Hance as the professor in charge of the rhetoric and public address phases of the new doctoral program in speech; Leo Martin, Professor of Radio and Television; Milton J. Wiksell, Associate Professor of Rhetoric and Public Address; Orville Larson, Assistant Professor of Theatre; James Stitzel, Assistant Professor of Rhetoric and Public Address; Huber Ellingsworth, Emily Farnum, Jaroll Goodman, Murray Hewgill, Frank Lewis, Thomas Long, Dorothy Skriletz, and Horace Shaw, Instructors in Rhetoric and Public Address; and John Mader, Instructor in Speech Correction and Audiology.

In the fall of 1956 Mary Jane O'Laska, Director of Public Relations, and Thomas A. Hopkins, Chairman of the Department of Speech, organized a Student Speech Bureau at Mount Mercy College. Students majoring and minoring in speech currently form the nucleus of the bureau, but its sponsors plan to expand its scope to include all interested students.

Mario Pellegrini is the new Director of the Speech Clinic at Mount Mercy this academic year.

James Curtiss is currently Acting Director of the Speech Clinic at Northern Illinois State College. Other recent appointments to the De-

partment of Speech there are those of Gabrielle Casabier, Don Burks, and James Powell.

The Department of Speech and Drama at San Jose State College is sponsoring this year a series of oral reading projects which have proved to be of great interest not only to students in speech, but also to students in teacher-training, library, and other curricula. These programs (under the general direction of Dorothy Kaucher) attract large audiences of students and faculty. The programs are varied in nature, ranging from individual student readings through ensemble readings of plays and novels.

The State System of Higher Education of Oregon is developing an Inter-Institutional Television Teaching Project, under the sponsorship of the Fund for the Advancement of Education. Beginning in the fall of 1957, the project will last for two years.

Richard Schaefer and James Fellows joined the staff of the Department of Radio and Television at Syracuse University this year. Frank E. Funk is a new Assistant Professor of Public Address there.

Facilities for the various areas of speech, drama, radio, and television are expanding at the University of Arizona. The Department of Speech will soon occupy a number of classrooms and offices in the Education Building. The Department of Drama recently moved into its new theatre, opening the season with *Hamlet*. The Division of Radio and Television has moved into Herring Hall, the old drama building.

Marilyn J. Moog, Donald Barton, and James Barushok joined the faculty of the University of Maine this year as Instructors in Speech.

Kay McDonough has accepted appointment as Assistant to the Director of Radio and Television at the University of Pittsburgh.

Mildred Howard is a new Assistant Professor of Drama at The University of Texas (as of the beginning of the current academic year). She replaces Margaret Servine, who is now on the faculty of the Department of Speech and Dramatic Art of The University of Nebraska. Herbert Camburn has replaced Joseph Johnson as Designer and Assistant Professor of Drama. R. C. Norris is Assistant Professor of

Drama and Radio Production Manager, replacing Jack Summerfield, who resigned to enter commercial radio. After a period of work in commercial television stations in Dallas and Austin, Harvey Herbst has returned as Assistant Professor and Television Production Manager. Hugh A. Greene has joined the staff to assist with the production of television and radio programs and to teach courses in these areas.

With the co-operation of the University of Vermont, a new Speech and Hearing Clinic in conjunction with a new Medical Rehabilitation Center is to be established at Burlington. Frank Falck will serve as Director, with rank of professor in the University and teaching part-time for the Department of Speech. Eleanor Luse and Richard Oppfelt of the Department of Speech will provide clinical service in the Rehabilitation Center. The new arrangement will not only provide improved liaison between hospital services and the University, but will also provide improved facilities for therapy and for training speech and hearing therapists.

The most recent addition to the speech education program of the University of Wisconsin is a series of lectures, "Problems in Speech Education." The Division of Extension offers this in-service training to the public school systems of the state under the general direction of Paul W. Gauger.

Joint committees of the University of Wisconsin and the University of Wisconsin-Milwaukee are working to revise major and minor requirements in speech and courses to make offerings on the two campuses parallel. Raymond H. Myers is Chairman of the Department of Speech on the Milwaukee campus, heading a faculty consisting of Elizabeth Anhalt, Robert J. Briskey, William E. Donnelly, Mary S. Farquhar, Lester Fuhrmann, John Paul Jones, Ted J. McLaughlin, Melvin H. Miller, Dorothy E. Miniace, Mary Virginia Rodigan, Catherine H. Zimmer, Rhoda Evelyn Zucker, and Alice Streng.

On the Madison campus Sara F. Cattle is serving as an Instructor in Speech Education for the academic year; Margaret Rainey as an Instructor in Speech Correction for the spring semester.

New members of the faculty of the Department of Speech of The Ohio State University this academic year are George L. Lewis, John



T. Rickey, Sheila G. Morrison, and Courtney P. Stromsta, assistant professors, and Harold Obee, Elwin C. Reynolds, and Harold Niven, Jr., instructors.

#### SUMMER SESSIONS

Plans for the 1957 summer session are nearing completion at the Speech and Hearing Clinic of Stanford University. James Carrell, Director of the Speech and Hearing Clinic of the University of Washington and Past President of the American Speech and Hearing Association, will be a visiting staff member. Hayes Newby will serve as Acting Director of the Speech and Hearing Clinic and Director of Audiology. Courses of particular interest include those in audiometry, speech reading, advanced speech correction, and stuttering. The Clinic will be in full operation during the summer session. A limited number of scholarships and assistantships will be available. For further information, write

Professor Virgil A. Anderson, Director  
Stanford Speech and Hearing Clinic  
Stanford University  
Stanford, California.

The 1957 summer session at the University of Wisconsin will include three six-week residential clinics for children with speech defects. The clinics are open to cleft-palate, cerebral-palsied, stuttering, hard-of-hearing, and aphasoid children. Appropriately advanced students in speech correction will have an opportunity to work as clinicians. Visiting lecturers for the summer session include Laura Wright, Alabama College; Kenneth Mangin, St. Louis Public Schools; Myfawny Chapman, Minneapolis Public Schools; and Vernon Smith, Wisconsin Department of Public Instruction. The following courses are additions to the summer offerings of the Department of Speech: Theatre Management, Speech for Professional Personnel, and Common Speech Problems in the Classroom.

#### CONFERENCES, CONVENTIONS, FESTIVALS, INSTITUTES, AND WORKSHOPS

The School of Education, the Department of English, and the School of Speech of the University of Denver will jointly sponsor the Tenth Summer Workshop in Basic Communication from 24 June to 25 July.

Among the features at the 1957 summer session at the University of New Mexico will be two four-week workshops, each of which will

yield four semester hours of credit to participants. Bernarr Cooper will direct the workshop in radio and television, Keith St. Onge the one in speech correction.

The Department of Speech of the University of Arizona will sponsor a workshop in speech correction during the first summer session of 1957. James Lambert, Director of the Speech Clinic, will be in charge of the workshop. Ardis Newholm, Speech and Hearing Consultant to the Arizona Society for Crippled Children and Adults, will serve as Visiting Lecturer and Consultant.

On 24 and 25 May the campus of Western Michigan College of Education will be the scene of the Ninth Regional Children's Theatre Conference. The Ninth Region includes Ohio, Indiana, and Michigan. The Kalamazoo Junior Civic Theatre will serve as co-host of the event. Features will include a production of *Snow White and the Seven Dwarfs* and demonstrations of creative dramatics.

The Apple Blossom Festival, a national oral interpretation non-competitive event, will be held at Michigan State University from 8 May through 11 May. Representatives from colleges all over the country have attended previous festivals. Readings are of drama, poetry, prose, speeches, and news. For the first time this year there will be duet and quartet readings in addition to solo readings. For further information, write

Professor Moiree Compere  
Department of Speech  
Michigan State University  
East Lansing, Michigan.

On March 30 the University of Arizona will be host to the Arizona Speech and Drama Festival. High school speakers from all over the state will participate in debates, readings, and plays.

The Arizona campus was the scene of the Southwest Speech Tournament on 21, 22, and 23 February. The Pacific Forensic League Tournament will meet there on 27, 28, and 29 March. Both these tournaments are for college students.

The University of Maine has sponsored or will sponsor three different events for high schools during the current academic year. The Oral Interpretation Clinic was held on 11 January, the Maine Debate Tournament on 15 and

16 February. The Maine Speech Festival is scheduled for 20 April.

The New York State Speech Association held its annual convention at the Hotel Sheraton, Rochester, on 15 and 16 March, with sectional meetings in the speech arts and speech correction. Vice-President Henry Youngerman planned the convention, with Rolland J. Van Hattum serving as General Chairman.

The Department of Speech of Long Beach State College was host to the Junior College Speech Tournament on 1 March. Later in the month it will sponsor a high school speech and drama festival.

The Tenth Annual Western Radio and Television Conference was held on the University of Oregon campus on 14, 15, and 16 February. Leaders in educational and commercial broadcasting from seven states attended.

Charles W. Redding and Harold Westlake were guest leaders of the college division of the Twenty-Sixth Rocky Mountain Speech Conference on 7, 8, and 9 February. Wayne C. Eubank was guest leader for the high school division on 15 and 16 February. The theme of the Conference was "Improvement of Interpersonal Communication."

On 2 February the School of Speech sponsored Kent State University's twelfth Annual Drama Clinic for the high schools of northeastern Ohio. Over a thousand delegates from approximately a hundred high schools attended. The principal speaker was Juanita Shearer, Director of Dramatics at Brazil [Indiana] High School. G. Harry Wright and Bedford Thurman were in general charge of the clinic.

The Southern Section of the California Speech and Hearing Association held its second meeting of the year at Redlands University on Saturday, 19 January. The topic was "Stuttering: Therapy and Treatment in the Public Schools." Those attending this all-day meeting received institute credit.

The Louisiana Speech Association held its Annual Professional Conference and Festival on the campus of Southwestern Louisiana Institute on 14 and 15 December.

The Alabama Speech Association met at Alabama College on 10 December. Leaders in

the field of curriculum development, school management, and programs for exceptional children discussed the growing demand for teachers of speech in Alabama, stressing the need for an integrated program.

More than eleven hundred students from 104 high schools participated in the Twenty-Fourth Annual Indiana Student Legislative Assembly on the Purdue University Campus on 7 and 8 December. Events included legislative sessions, demonstration debates, and extemporaneous speaking. Guest speakers were George S. Diener, Speaker of the House of the Indiana General Assembly; Frederick Brown Harris, Chaplain of the United States Senate; and Rupert L. Cortright.

Kent State University was the site of the Sixth Annual Conference on Communication in Business and Industry on 14 November. James N. Holm was chairman of the Conference.

The Emerson College Club of Rhode Island sponsored its first Tri-State Speech Conference on 20 October. The Connecticut, Rhode Island, New York, and Long Island Emerson Clubs attended the Conference. Among the speakers were Florence Styles Lewis of the Connecticut State Department for Crippled Children and Catherine C. Perry, Chairman of the Speech and Hearing Therapy Department at Emerson.

The Speech and Hearing Therapy Department this year sponsored its third annual series of medical lectures. Titles and speakers included "Total Care of the Handicapped Child," Arthur J. Salisbury (Boston University School of Medicine); "The Deaf Child," Bernard Zonderman (Beth Israel Hospital); "Slow Learning and Mental Retardation," Clemens E. Benda (Boston University and Massachusetts General Hospital); and "The Human Face in Disease," Benjamin Spector (Tufts University School of Medicine).

Results of the one-act play contest sponsored by the Wisconsin High School Forensic Association have been announced. Thirteen schools survived district and sectional eliminations. Of these, three schools received "A" ratings: Eau Claire Regis, Medford, and New London.

This year Emerson College will be host to the annual debate tournament of the Greater Boston Forensic Association. C. C. Bender will be supervisor of the tournament; Haig Marderosian will be host. Teams from Emerson

College, Boston University, Massachusetts Institute of Technology, Eastern Nazarene College, Suffolk University, Harrington Bible College, and Gordon College will participate.

#### FORENSICS

Debaters from Kent State University finished second in the annual novice debate tournament at Westminster College on 3 November. The debaters participated in twenty tournaments (from South Dakota through Maryland) and before many adult audiences in northeastern Ohio during the first semester. The women's team won the Women's Intercollegiate Debate for Ohio at Capital University on 7 and 8 December, taking ten of twelve first places in this event.

Debate activities at Mount Mercy College this year have included many events. Two debates on current political issues were conducted before the college student body in October. The second featured James Knox, Comptroller of Allegheny County and candidate for State Treasurer, and Robert J. Corbett, candidate for reelection to the U. S. House of Representatives. The college debaters entertained teams from Western Pennsylvania institutions on 30 October. The team representing Duquesne University was awarded the trophy. On 3 November the Mount Mercy novice squad participated in the Westminster College Tournament. Four varsity debaters participated in the cross-examination debate tournament at the University of Pittsburgh. In number of points scored they were better than seven of their ten opponents. Mount Mercy has also entertained debaters from the United States Military Academy. Four audience debates were held at the College, and an exhibition debate between the two schools was the feature of a workshop sponsored by the Forensics Commission of the National Federation of Catholic College Students on 8 December.

The Department of Speech at Northern Illinois State College held an invitational forensics tournament for high school students on 1 December.

On Saturday, 25 August, the Vermont High School Debating League was founded at a meeting at Randolph High School. For many years there has been high school debating in the state, but it has been under the auspices of the Vermont Headmasters' Club, with the University of Vermont serving as host to the annual State

Championship Tournament. With the formation of the new debate league, the coaches themselves will have a stronger role in organizing and operating debate and other forensics activities throughout the state.

Jack Parker, Co-Director of Debate at the University of Vermont, organized two recent forensics conferences, the first at Rutland on 10 October, the second at Montpelier on 18 October. The morning session of each conference consisted of a demonstration debate between the University of Vermont and Dartmouth College. This was followed by a discussion of debate techniques. The afternoon sessions were sectional meetings for extemporaneous speaking, discussion, and oratory, after which all participants met together for a final assembly in which there were reports of the sectional meetings. The aggregate total attendance at the two conferences was 445 persons.

The Wisconsin Forensic Union began its 1956-1957 season with approximately forty members. Debaters have presented demonstration debates of the high school proposition for institutes at Wisconsin State College at Oshkosh, Marquette University, and Purdue University and have participated in tournaments at the University of Wisconsin, the University of Wisconsin-Milwaukee, Purdue University, Iowa State University, and the Chicago Undergraduate Division of the University of Illinois. Wisconsin won first place in the freshman tournament at Madison, and won an excellent award at the Illinois event. The Wisconsin chapter of Delta Sigma Rho sponsored its annual Discussion and Debate Conference on 1 and 9 March. Winston L. Brembeck is Director of Forensics, with Ted Jackson and William Ristow as assistants.

Seven schools participated in the first annual practice tournament for high schools at Utica College of Syracuse University on 1 December. 13 April is the date of the second annual Utica College Collegiate Debate Tournament. Entrance is limited to the first twenty schools to complete registration.

#### ON THE STAGE AND ON THE AIR

Alabama Polytechnic Institute is presenting a series of programs on the educational television network which covers ninety-five per cent of Alabama. The program for the fall quarter was Frank Davis' "Speech Fundamentals." For the winter quarter, William S. Smith's "Dis-

cussion," and for the spring quarter, Don Harrington's "Your Child's Speech and Hearing."

Some three thousand students and visitors to Bob Jones University witnessed a stirring production of *Job* in the Rodeheaver Auditorium on 4 November. This adaptation of the Old Testament book was staged in the manner of a Greek play. The dramatic production class produced the play under the supervision of Eva Carrier.

On 22 and 23 November the Classic Players presented *Macbeth*. This was the group's fifth production of the play since its organization in 1950.

This year's playbill at the College of Wooster includes *The Rainmaker*, *Death of a Salesman*, and *Arsenic and Old Lace*.

Charles W. Dudley, Chairman of the Broadcasting Department of Emerson College, has announced a series of eight seminars in Contemporary Broadcasting. Among the speakers for the series (running from October through May) are Arthur Hull Hayes, President of the Columbia Broadcasting System; Arthur Nielsen, Jr., of the Nielsen Rating System; and Oliver Treyze, President of the Television Advertising Bureau.

Emerson's current playbill consists of *Anniversary Waltz*, *Bus Stop*, *Twelfth Night*, and *The Great Divide*.

The School of Speech of Kent State University, in co-operation with four other colleges and universities and the Ohio Division of Mental Hygiene, is presenting a series of American Theatre Wing Family Plays to interested groups in Portage and Summit Counties. Students in the University Theatre, under the direction of Frank Torok, will present approximately sixty performances of three plays. Earle E. Curtis is faculty advisor to the group.

This year's playbill at Kent State includes *Ordine*, *The Doctor in Spite of Himself*, *Hamlet*, *The Contrast*, *A Streetcar Named Desire*, and *Little Red Riding Hood*.

The Department of Speech and Drama at Long Beach State College now has fourteen full-time members on its staff. The number of dramatic productions has increased. During the spring semester Clayton Garrison will direct *Candida*; W. David Sievers will direct *Carousel*, to be produced with the co-operation of the

Department of Music. There will also be a bill of student-directed one-act plays. In the field of television there will be experimentation with a camera chain, and four broadcasts over Station KNXT in co-operation with the Los Angeles City Schools.

First-semester dramatic productions included *The Plough and the Stars*, an evening of student-written one-act plays, and *The Happy Time*.

The Television Production Center of the Department of Radio and Television at Louisiana State University is continuing experimentation in the use of closed-circuit television for classroom instruction. During the fall semester closed-circuit television was used in zoology classes; the Department of Chemistry experimented with television instruction during the second semester of last year. The Department of Electrical Engineering and the School of Journalism are experimenting during the current semester.

This semester's playbill at LSU includes *The Confidential Clerk*, *Liliom*, and *Julius Caesar*.

"Meet Mount Mercy" is the title of a radio series emanating from the Mount Mercy College studio during the current school year. Station WJAS, Pittsburgh, broadcasts the programs, which consist of interviews and dramatizations by students, faculty, and alumnae. Students produce the series under the direction of Mary Elizabeth Kane, who is offering a new course, "Introduction to Television," this semester. Students registered in the course help to produce certain of the programs broadcast by Station WQED, Pittsburgh.

Last semester's playbill at Mount Mercy included *Benjamin and Miss Henry*, an original play by Rita Greco, a Mount Mercy student; *Lady Rosa*, by Maud Merritt; and *The Promise of Peace*, a nativity play based on a medieval mystery play.

The playbill at The Ohio State University for the current academic year includes *Picnic*, *South Pacific*, *The Desperate Hours*, *Hedda Gabler*, and *The Elves and the Shoemaker*.

On 17 November the Children's Theatre Association of the Department of Speech and Drama of San Jose State College presented three performances of Hans Schmidt's dramatizations of *The Crying Princess* and *The Golden Goose*. John R. Kerr directed the production.



Under the direction of Gerald Beckwith, The University of Maine presents a ninety-minute program over Station WABI-TV, Bangor, every Sunday. WTWO-TV, Bangor, presents under Mr. Beckwith's direction a television course in the history of Maine.

During the 1957 summer session the University will continue the program in children's theatre which Isabel Burger began in 1956. The 1957 program will include a course in creative dramatics and a creative dramatics laboratory for boys and girls between the ages of eight and sixteen.

The current playbill at the University of Maine includes *Bernardine* and *Anastasia*.

At the University of Oregon the 1956-1957 theatre season included *Country Girl*, directed by Daniel Krempel; *Man and Superman*, directed by Frederick Hunter; and *The Doctor in Spite of Himself*, directed by Daniel Krempel. The latter two plays were features of the annual Northwest Drama Conference, held on the Oregon campus on 7, 8, and 9 February.

In addition to the Curtain Club Show and the annual Shakespearean production, this season's playbill at The University of Texas includes *Love for Love*, *The Innocents*, *Mother Courage*, and *The Birds*.

On 16 December the Wisconsin Players of the University of Wisconsin presented a live sixty-minute broadcast of Jerry McNeely's adaptation of *The Shoemaker's House* over WHA-TV. The original play is by Ronald Mitchell.

Play Circle productions (directed by students) this year include *The Great God Brown*, *Blood Wedding*, and three bills of one-act plays, including the winning entries in the Wisconsin Players' One-Act Play Contest.

Students in the beginning course in oral interpretation at Utica College of Syracuse University presented programs of Christmas readings to various community groups, including the Ilion Chapter of the Daughters of the American Revolution, the Herkimer Historical Society, the Pedagamma Club, the Women of Plymouth Church, and others.

#### PROMOTIONS

At The Ohio State University: To associate professor, Wallace C. Fotheringham; to assistant professor, Keith Brooks, Robert S. Goyer, and Raymond S. Ross.

At The Pennsylvania State University: To associate professor, Iline Fife, James V. Frick, and H. J. O'Brien.

At Syracuse University: To assistant professor, Lawrence Myers, Jr. and Gerald I. Reidenbaugh.

#### PERSONALS

Virgil A. Anderson is the new Vice-President of the American Speech and Hearing Association.

Goodwin Berquist spent last summer in Europe collecting primary source materials for his doctoral dissertation on the parliamentary speaking of John Pym.

On 16 October John W. Black spoke to the Columbus Psychological Association on "Studies in Speech Intelligibility."

Ruth Payton Bobbish has resigned as speech correctionist at Northern Illinois State College to join her husband in Ottawa, Kansas. She is teaching at the University of Kansas.

Herschel L. Bricker is National Chairman of International Theatre Month.

W. Norwood Brigrance has been very active on the lecture platform. On 12 October he spoke to the Texas Speech Association on "Aristotle, Dr. Gallup, and American Public Opinion." On 1 November he spoke at the program celebrating the one hundred and twenty-fifth anniversary of the founding of the University of Alabama on "The Role of Communication in Contemporary Society." On 9 November he delivered the commencement address at the graduation ceremonies of the Armed Forces Medical Institute at Walter Reed Army Medical Center. On 19 November he presented the Danforth Foundation lecture at Southwest Texas State Teachers College, speaking on "How to Live Sanelly in the Twentieth Century." While on the campus he spoke to the college faculty and the teachers of the public schools on "How Bad is Johnny's Education?" On 28 December he was the speaker for the Convention Luncheon of the 1957 Speech and Theatre Conference at the Hotel Conrad Hilton in Chicago.

Robert S. Brubaker's course in speech for foreign students at The Pennsylvania State University this year includes ten students from Japan, seven each from Spain and South American countries, two from Syria, and one each from China, Norway, Sweden, Greece, Viet Nam, Italy, and Czechoslovakia.

Paul Carmack served as chairman of the Annual Ohio Conference on Speech Education held

at the Southern Hotel, Columbus, on 13 October.

Lionel Crocker has been made a member of the Research Board of the Ministers Research Foundation, Inc. of Los Angeles.

L. LeRoy Cowperthwaite, John R. Montgomery, and James N. Holm conducted an institute in speech for the Federated Women's Clubs of Greater Cleveland on 2 and 10 October.

The American Forensic Association has distributed nationally Michael Dubetz' analysis of the high school debate proposition.

As of 1 February, William J. Elsen resigned as Head of the Department of Speech at the University of Notre Dame to accept appointment as Special Assistant to the Director of the Federal Mediation and Conciliation Service in Washington.

Iline Fife spent last summer touring the British Isles.

The New England Forensic Conference has elected Wofford G. Gardner as its president.

Giles W. Gray was on sabbatical leave during the fall semester. He has begun work on the third edition of *The Bases of Speech*.

Lester Hale, on leave from the University of Florida to conduct for Ohio University a survey of its speech program, has resigned from the Department of Speech at Florida to become Dean of Men on his return to the campus in June.

Harold F. Harding acted as moderator for a panel on "The Army in the Missile Age" at the meeting of the Association of the United States Army in Washington on 25 October. He has accepted appointment as Assistant Dean and Secretary of the College of Arts and Sciences of The Ohio State University as of the current academic year.

James N. Holm delivered a series of three lectures on industrial communication at a meeting of district managers of the B. F. Goodrich Company on 26, 27, and 28 November.

John V. Irwin is currently engaged in two research projects. The first, in collaboration with Joseph Hind, has to do with the application of oscillographic recording techniques to galvanic skin response audiometry of certain handicapped populations. Arnold Aronson is serving as project assistant. The second, with which the Wisconsin Telephone Company is co-operating, is concerned with sampling and recording audience opinion. Herman H. Brockhaus is a research associate in this project, which makes use of the Wisconsin Sequential Sampling Audience Analyzer. Patricia Town-

send and Mrs. Alan Johnsrud are assisting in the project.

T. Earle Johnson has been elected Governor of the Alabama District of Kiwanis.

Lyman Judson was chairman of a panel discussing "Corporate Contributions to Higher Education" at the ninth annual convention of the Public Relations Society of America.

T. R. Kennedy has taken a year's leave of absence from Michigan State University to serve as administrative assistant to the Congressman from his district.

Louis Lerea is on a year's leave of absence from Northern Illinois State College to direct a research project at the University of Michigan.

George Lewis spoke at the Ohio Conference on Speech Education on 13 October on the topic, "Creative Dramatics: Description, Definition, and its Use as a Teaching Method."

Pressley McCoy has joined the staff of the Danforth Foundation as an assistant director.

The Board of Directors of the Ohio Association of Radio and Television Broadcasters has appointed Richard Mall to plan a one-day clinic designed to bring together faculty and students of Ohio colleges and universities and commercial broadcasters for a discussion of common problems.

John R. Montgomery has recently published "Look and Say," an articulation test utilizing pictures, words, and sentences.

The American Speech and Hearing Association elected Hayes A. Newby a member of its Executive Council at its convention in Chicago in November.

Harold Obee addressed the speech section of the Western Ohio Teachers Association Workshop held in Dayton on 26 October.

In December Robert T. Oliver returned from a tour of Korea, the Philippine Islands, southeast Asia, and Europe.

John J. O'Neill is the current President of the Columbus Hearing Society and is also serving as a member of the Instrumentation Committee of the American Hearing Society.

Victor M. Powell has been elected to the Crawfordsville City Council and is chairman of the city's Budget Committee.

John J. Pruis will serve as a visiting professor at the 1957 summer session at the University of Maine.

Carrie Rasmussen will be a visiting lecturer at the 1957 summer session at Drury College.

On 2 November Raymond Ross spoke on "Some Recent Developments in Business Communications Research and Training" at The

Ohio State University Conference on Communication Research and Training in Business and Industry. On 14 November he spoke at the Kent State Conference on Communication in Business and Industry on "Research in Industrial Communication, 1955-1956," and served as a member of the panel discussing "Problems in Communication Policy and Co-ordination."

On 25 October Virginia Sanderson spoke to the Annual Conference of the Ohio School Librarians on the subject of "The Librarian Looks at her Voice."

For the second season Bedford Thurman last summer played the leading role of John Freeman in Paul Green's *The Wilderness Road* at Berea, Kentucky.

On 17 August William Utterback lectured on "Conference Methods" at the Air War College, Maxwell Air Force Base, Alabama. On 28 September he conducted a workshop in "Discussion Leadership" at Notre Dame College, Euclid, Ohio. On 13 October he read a paper, "Evaluating Student Performance in the Discussion Course," at the meeting of the Ohio Association of College Teachers of Speech in Columbus.

William L. Whiting is the new secretary-treasurer of the Maine Speech Association.

D. Kenneth Wilson has resigned from Northern Illinois State College to become head of a private speech and hearing clinic in Jacksonville, Florida.

G. Harry Wright served as Pageant Chairman for the Sesquicentennial Celebration at Kent, Ohio. A cast of five hundred presented "The Kent Story" in the Kent State University stadium.

W. Hayes Yeager delivered two lectures on "Fundamentals of Communication" at the Air War College, Maxwell Air Force Base, Alabama, on 15 August. On 23 August he delivered the commencement address at Morris Harvey College, where he received an honorary LL.D.

Harold P. Zelko has accepted appointment as advisor and consultant on training to various departments of the Commonwealth of Pennsylvania. In this capacity he will help to carry out Governor Leader's objective to improve the administration of departments of the Commonwealth by improving the competence of employees on all levels.

William H. Zucchero is serving with the Army in Germany for his second year of military service. He is teaching in the University of Maryland Overseas Program. He expects to return to his post at Kent State University at the opening of the 1957-1958 academic year.

#### THE ALEXANDER HAMILTON COMMEMORATIVE SCHOLARSHIPS

Professor Bower Aly, Chairman of the Advisory Committee on Contests and Awards of the Alexander Hamilton Bicentennial Commission, has just announced the awards to be made to high school students who participate in the American Students Constitutional Convention to be held in Washington in June, 1957. [For particulars of the American Students Constitutional Convention, see *The Speech Teacher*, January, 1957, pages 68-70.]

Each of the fifty-five students (symbolic of the fifty-five men who met in the Constitutional Convention of 1787) will receive (in addition to his expenses) a grant of one thousand dollars, earmarked for his college education. The college or university he chooses to attend will also receive one thousand dollars.

At the American Students Constitutional Convention, thirteen Fellows (symbolic of the Thirteen Colonies) will be selected on the basis of a written examination on the Constitution and their participation in the Convention. Each of the thirteen Fellows will receive an additional award of two thousand dollars, his college or university receiving an additional two thousand dollars as well.

Since it has been found inadvisable to conduct the observance of the Alexander Hamilton Bicentennial in colleges and universities at the same time it is being conducted in the high schools, the observance in the colleges and universities has been postponed until the academic year 1957-58.

The Advisory Committee on Contests and Awards will announce the plans for observance of the Alexander Hamilton Bicentennial in colleges and universities as soon as they have been completed.

Miss Hannah Haroldson, for over thirty years a member of the Merrill [Wisconsin] High School faculty, died on Saturday, 1 December. One of her special areas of interest was debate and other forensic activities, for which she was known throughout the state. Last year her debate team placed second in the state, first in the North Wisconsin Division of the National Forensic League, and competed in the National Meet at Muskogee, Oklahoma. Her discussion group took first place in state competition last year, and third the year before. On the day of her death, the Merrill High School debate team, which she had coached prior to her brief illness, won first place in the Neenah High School Invitational Tournament.

More than thirty years ago pupils and colleagues rushed through the press a presentation copy of *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans* because the doctors did not expect the honoree to live out another year. On the twentieth of last November Professor Emeritus Winans died gently in his sleep, less than three months before his eighty-fifth birthday. He had attended a football game the Saturday before; within the year he had seen to the publication of *Daniel Webster and the Salem Murder*, the work to which he had devoted much of his time since quitting the classroom and especially since the loss of his collaborator, Howard A. Bradley, in 1950.

One of the eulogies at a farewell dinner when Winans was about to leave Cornell University in 1920 made him out to have contributed more to the study of public speaking than any other man since Aristotle. Winans' comment was an amused, "Me and Aristotle!" But it may well be said that, directly or indirectly, the influence of Winans on the theory and practice of contemporary teaching of public speaking has been greater than that of any other modern with the possible exception of Whately. The great influence was that of his theory of persuasion as set forth in *Public Speaking*, published at his own expense in 1915 and taken over two years later, when the risk of a new idea had been removed, by a commercial publisher. In a review of the first edition of this work, J. M. O'Neill wrote: "No other book dealing with the problems of speaking has ever presented the results of so much and such accurate study in psychology. . . . It is, it seems to me, the most authoritative word that has ever been spoken on this subject." What Winans did was to explain every detail of persuasion, including delivery, as a process which could be clarified in terms of the then prevailing school of psychology, principally as a matter of attention and interest. Whatever worth there remains in that psychology for us, and it may be much more than present-day psychologists emphasize, is Winans' direct contribution, and much of Winans is to be found in current textbooks whose authors hardly know who Winans was. The indirect influence has been no less. Any present-day author who makes pretense of turning out more than a shoddy handbook feels himself bound to deal in terms of some psychology, after the fashion set by Winans.

With all the scholarship that went into his work and his appreciation of scholarship—the first article he wrote in the new *Quarterly Jour-*

*nal of Public Speaking* was on "The Need for Research"—the Chief, as his friends knew him, always thought of himself and wished others to think of him as a teacher. He spent what would now be considered an outrageous amount of time on his students. Mostly undergraduate students, for the Department of Public Speaking which he brought into being at Cornell University did not take on graduate students until after he left, and Dartmouth College, where he taught from then until he retired in 1942, did not go in for Ph.D.'s. And what he taught was public speaking. When he had to sign a certificate of achievement designed by his predecessors, he crossed out the last word of "Professor of Oratory" and wrote in "Public Speaking."

More treasured by those who were favored by circumstance was the warmth of his personality. This he shared on a wide scale. He was one of the founders of The National Association of Academic Teachers of Public Speaking, its first vice-president and second president, and by recent vote of the SAA an emeritus lifetime member. He attended meetings of the organization throughout its aggrandizement and those of the Eastern Public Speaking Conference. He took part in the sessions, as a rule mildly but now and then thunderously. Mostly he, like any wise man, sat around and chatted, with anyone who wished to talk with him.

Winans graduated from Hamilton College in 1897, football, Delta Kappa Epsilon, Phi Beta Kappa, M.A. 1900, L.H.D. 1941; LL.B. Cornell 1907. His teaching career included two years in high school, one year at Stanford, and three years after formal retirement at the University of Missouri, as well as the long stands at Cornell and Dartmouth. In addition to the books already mentioned, he published a preliminary sketch of his theory in *Notes on Public Speaking*, 1911, and a revamped version, *Speech-Making*, 1938, and also, with William E. Utterback, *Argumentation*, 1930, with Hoyt H. Hudson, *A First Course in Public Speaking*, 1931. Mrs. Winans, Elizabeth Sweet, also from Sidney Center, died in 1953. He is survived by his daughter Marguerite, Mrs. E. Lloyd Boutelier, and two grandchildren.

LEE S. HULTZÉN

The death of Professor Emeritus Alexander M. Drummond marked the passing of one of Cornell University's greatest teachers, a man whom many have ranked with Goldwyn Smith, Hiram Corson, and other outstanding figures in Cornell's history. The Speech Association of



America will remember him as one of its early presidents but still more as a person whose extraordinary mind and energies contributed so greatly to the development of the field of speech and to the respect and prestige the field enjoys today.

Professor Drummond received his Bachelor of Arts degree from Hamilton College in 1906, a Master of Arts degree from that institution in 1909; and in 1938 Hamilton awarded him the honorary degree of Doctor of Humane Letters. He earned a Master's degree from Harvard in 1907 and later that year joined the faculty of Cornell University. He became Assistant Professor of Speech in 1915 and full professor in 1920. In 1909 he helped to establish the Cornell Dramatic Club and assumed full direction of it in 1912. Under his leadership the club grew into a full-scale University Theatre with one of the most active programs in the country. Professor Drummond was chairman of the Department of Speech and Drama at Cornell from 1920 to 1940, during which time the department greatly expanded its undergraduate offerings and built up a strong and highly respected graduate program.

He was president of the Speech Association of America in 1921. He was corporate member of the American National Theatre and Academy. Since 1948 he had been honorary president of the National Theatre Conference. He will also be remembered as the editor and author of regional plays, a subject in which he took particular interest, and of various articles on dramatic production and speech.

But most of his students over the long course of his career at Cornell will remember him best by the title that they themselves gave him. To more than four decades of students, undergraduates and graduates alike, he was "The Boss." The title fitted him so perfectly and so accurately described the respect and devotion his students felt toward him that it was never dropped. To his students he was "The Boss" in every good sense of the word. He laid out enormous quantities of work for them, demanded the best performance their minds and energies could produce, and was mercilessly accurate in criticism of mistakes. And the students took it all happily and came back for more. When Professor Drummond retired in 1952, grateful students created the "Drummond Fund" for his use in granting fellowships, publishing plays, studies in theatre history and aesthetics, and any other project he thought would serve the interests of the community and educational theatre to which he had dedicated so much of his time.

His grasp of theatre and of the whole field of Speech was broad and deep, intellectual and imaginative; and he had the power to communicate much of this perception to those who studied with him. It was these qualities of intellect, imagination, and energy that enabled Alexander M. Drummond to do so much to raise the standards of speech and drama and to win the endorsement and active cooperation of his colleagues in other departments of university life.

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